

GAJOOB

PO BOX 3201
SALT LAKE CITY UTAH 84110
(801) 355-8946



INDEPENDENT TAPEING REPORT

Edited and Published by Bryan Baker

Editorial

Welcome to another long-awaited issue of GAJOOB, the magazine for independent recording artists and others interested in furthering their networking efforts.

As always, inside these pages you'll find hundreds of contacts, including listings of independent tapes (and a few CDs), along with people in search of such recordings, like radio programs, publications, compilation projects in the works, video and more. I gather this information from all the notes and letters and flyers and whatnot that find their way into my post office box so that I can pass it all to you. So, if you have any information that might apply to this forum, please let me know about it.

The past couple years have seen GAJOOB grow in size with each successive issue. As more and more tapes found their way into my post office box, it seems like the time span between issues has extended ever further past each optimistic deadline. While the size and scope of the magazine has become quite impressive, it is my belief that its effectiveness has been compromised by this very growth without a change in format.

With this in mind, I intend for GAJOOB to become more of a "newsletter" rather than a "magazine." The needs of cassette networking demand that GAJOOB be more responsive than its present publication schedule will allow. For now, I hope to increase the publication schedule to nine issues this year (every 40 days and 40 nights). This will also better enable me to increase the audience level, thereby helping your work receive wider exposure. The price for each issue will drop to \$2, while its page count will level off at around 12 pages. It is possible that with my promise to continue to review every tape you care to send to GAJOOB that you may see it appearing on a monthly basis (or even more often). I do believe that participants in cassette networking are much too dynamic a demographic for GAJOOB to become other than this.

You will notice that the format of GAJOOB's reviews section has changed somewhat. Instead of carrying artist comments in conjunction with each and every review, I have taken many of them

and put them in grey boxed capsules. I have tried to incorporate the comments you send with your tapes into my review wherever possible, so please continue to write a little something about yourself, your band and the recording of your tape whenever you send one in for review. It is important to the well-being of networking that we do what we can to break down the barriers that exist between artist and listener.

One final change has been the start of a series of compilation tapes — one tape to be published in conjunction with each new issue of GAJOOB. This will give you an excellent opportunity to sample a variety of artists which, in my opinion, are producing outstanding recordings. I will attempt to make a tape representative of the diverse

nature of independent recordings reviewed in these pages. If you would like your work included on what I'm calling "GAJOOBilation," you must sign a sheet of paper giving me your permission to do so. You will retain whatever rights exist to your work. You'll find more information about GAJOOBilation #8 on the back page of this issue.

I would also like to note the establishment of a weekly, three-hour radio program which I have been hosting for the last six months on KRCL 91FM in Salt Lake City. The three-hour format gives me plenty of opportunity to air many of the tapes you've been sending in for review. I have a request to any of you interested which I have listed in the Radio FYI section of this issue. I encourage you all to contribute. Playlists will be found in subsequent issues of GAJOOB.

To close, let me emphasize that your continued feedback is always appreciated. GAJOOB's only motivation remains to better enable independent recording artists to find outlets for their work, and to open up previously unrealized avenues of expression. I have been told of many successes in this respect. Your participation is all we need to make it happen.

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B.A.N.D.I.T.S.
Valuable Info For Independent Recording Artists
Compilations • Radio Programs
100+ Tape Reviews

Letters

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A statement flying in the face of the industry that preached a RRP of £12.99 was perfectly justifiable. That, we all now know is BULLOCKS! Yet... they are still trying it on!

The current independent view is tied to that of their current distributor! Carry on paying a 15% (plus pressing plants agents) mark up for M & D then kiddies! RON JOHNSON, IN TAPE, SUBWAY and ROUSKA RECORDS for all their faith, sales and critical acclaim, left this arena in SERIOUS debt, REAL control of their financial affairs disappeared long before.

LISTEN those who will, VINYL IS DEAD DEAD DEADSK!! ANCIENT HISTORY PAL!!

It has to be if the Independent ethic is to survive.

ENTER STAGE LEFT YOUR FRIENDLY CASSETTE PET!!

Sales of tapes in the U.S. last year beat vinyl sales by 6 - 1!! The break-even point is 1/4 that of a vinyl release!

Cassettes are manufactured/copied straight from the DAT, 1/4" or chrome master. A typical Vinyl release goes from this original master to lacquers to mothers (with dehorning — liken this process to cleaning your teeth with a cheese grater) to metals to plastic. SO WHICH OFFERS THE BEST FOR QUALITY? You can get up to 20 tracks on a C-90. Try that with Vinyl!!

Distribution is still a problem. Mail order and direct sales to shops / exporters is the only real solution for the Cassette Label. This situation will remain so long as our willingness to capitulate to the "doing it for the kids" indie distributors continues. We must create the demand. We make the music. It is our right to choose the format!

For all this YOU SLOSH (from YORK, with no deal or distributor) sold 6,500 cassettes of their music this year!! Anyway, so much for the beloved 7" vinyl format. —Richard Rouska, Knights Templar International, 55 Albion Street, Otley West Yorks, LS21 1BZ, U.K.

Yo Brian B!

Well, it took a heck of a long time, but Gee-whiz, what an issue!! Still trading. Current faves: MUDPIE, all of the RED NAILS TAPES, REFRIGERATOR and RAY SCOTT WOOLSON, KFR RADIO SHOW, and DRAIN THAT DIRTY WATER. Don't know when I'll record (or where!) my next project, but I'll most likely have something in early '92. Keep up the good work. You're the patron saint of the struggling cassette/home-recording artist. —MJB91, New York, NY

Dear Bryan Baker,

It's good to see GAJOOB grow. I know that since I gave Kathleen Lawson [editor of *New World*, a zine which focuses on New Age in the bay area — bry.] your address that GAJOOB is getting spread around in the south bay scene. I have handed it out to a lot of people as well as placing it on computer BBS music boards. Have you considered a video compilation as an adjunct to the tape compilation? I am trying to hook up with Deep Dish TV, which is feeding satellite transmissions to PBS stations across the country. A video compilation in 3/4" could be a heck of a way to get GAJOOB into the homes of America via electronics. I have been doing the local junior college thing to gain access to inexpensive 3/4" music video productions for my tape releases. Just a thought.

The mind/brain machine and smart drug/smart nutrient is becoming more popular in the alternative scene out here. Check out Mondo 2000 for stuff along those lines. People have finally figured out there is a way to improve consciousness and brain efficiency without synthetic drugs. My mother got me into improving consciousness with nutrition and herbal teas when I was a kid. This has been a life long research with me. And it is starting to happen. Normal people haven't caught on to it yet. Booze and drugs will become less popular and people start to build their health up from a consciousness point of view. Brain synchronization tapes are my contribution to all this. —Michael Mantra, Tranquill

Technology Music, Oakland, CA

Dear Bryan,

Interesting to read about "Gypsy," the guy. We're working on some stuff together now. GAJOOB land feels like a friendly community. —Belinda Subraman, Gypsy Audio Review, El Paso, TX

A short interview with Belinda will be featured in an upcoming issue of this newsletter in which she speaks about some of the issues concerning written and audio poetry — as both distinct entities and the marriage of the two mediums.

Hi Bryan,

Pardon the choice of stationary - I happen to be indulging in the mid-afternoon delights at Tammy's Diner located in beautiful downtown Walington. To be perfectly honest, I'm rarely in the position to muster up the emotional energy generally required to write a letter - however, this particular situation warrants just that kind of motivation.

I was at my friend, Johnny Reinhard's apartment a couple nights back when out of nowhere (or perhaps through the microtonal cracks in his floorboards) popped the new issue of GAJOOB. I read your review of *The Five Year Sentence* and came to the conclusion that your assessment of my music was about the most sensitive, perceptually refined overview that I've experienced thus far.

Too many people seem to jettison the more technical end of my music, completely eschewing the aesthetic nature of the tunes. The technical is simply a means to an aesthetic end - I believe this with all my heart. Thanks again, Bryan. —Ken Rubenstein, Garfield, NJ

*Congratulations to Ken for winning *Guitar Player's* 4th annual Soundpage Competition. He appears in the October 1991 issue, along with a flexi of a tune from his excellent *The Five Year Sentence* tape. It's wonderful to see artists such as Ken get recognition for their work in major publications.*

Hi Bryan!

Received GAJOOB #7 last week - it's another winner! As always, lots of good reading: Entertaining and informative.

GAJOOB certainly is a point of contact for many home tapers. I find it to be indispensable as a reference for sending out my own tapes. Plus, I've made some nice friends as a result of "using" GAJOOB. I'm sure your readership is a much more interesting lot of people than those who read SPIN magazine!

GAJOOB helps in getting the music across to people. For me, the struggle is not in generating and executing ideas, the struggle is in getting my music distributed and heard. GAJOOB certainly helps in getting my music out to the right people who can offer me constructive criticism...

In particular: The Tom Furgas interview was very good - Tom is one of the few people in the network who actually has something interesting and worthwhile to say. He's a true artist: his music and visual art is not a mere hobby that he does for ego-gain purposes; he actually lives and breathes his music and art. I know for a fact that what he does is VERY important to him and he has a true commitment to what he does. I find Tom to be very inspiring. His sheer ENERGY is staggering...

The Don Campau interview was also fine. Don is another one of those hard-working, never-get-tired, driven home tapers. He's very good at what he does. Very concerned individual. Don and Dino say some pretty nice and funny things about ME, which, of course, I was amused to read!

Talking about funny, one of the funniest things I've ever read was Dan Fioretti's description of the "Buzz Buzz" tape that I'm on: "This tape consists of performances not available from Lawrence Salvatore himself, and is valuable to collectors and completists." Dan's being tongue-in-cheek, of course (I hope!), but, still, it's a pretty flippy thing to read in print! Collectors and completists of MY stuff?!? What a frightening thought!

Ya know, it's so weird. I send Dan these tape letters and they end up as these dodgy sounding releases of things I said months ago. Oh well, I should be flattered, I suppose. Plus, I am in good company with Ellen Miz Ellen. She's very wonderful.

[A personal note] In case you're interested, I've been doing lots of writing and recording, some in collaboration with others, some on my own. None of it ready for "release" tho... —Lawrence Salvatore, Joilet, IL

Hey Brian!

Somebody named Al Flack sent me some blank tapes & S's for some recordings. But he forgot to write his address. Can you print this in your next

GAJOOB is published every 40 days and 40 nights (9 times per year), focusing entirely on the independent recording phenomenon with special emphasis on self-distribution and artist-to-artist/listener networking. Circulation is 1000-1500 copies. GAJOOB will gladly list any pertinent information in our FYI section free of charge (compilation projects, seekers of collaboration, publications, radio shows and others in search of independently recorded works, including video). Display advertising is available for \$25/quarter-page or \$45/half-page. GAJOOB still continues to review EVERY release you send, and a vast majority are featured on our weekly 3-hour radio show, *Cassette Culture Shock*, on KRCL 91FM in Salt Lake City. Press kits, bios and personal descriptions (please include purchasing/trading info), along with permission to be included on the GAJOOBilation sampler tape is appreciated. You will receive the issue in which your review appears free of charge. GAJOOB is available at a growing number of music and book stores around the world, or by subscription (currently \$15/year, \$20 Canadian, \$30 Overseas air).

CONTINUED ON PAGE 34

Sonic Prometheus

*An Interview With Michael Mantra
by Kathleen Lawson, Editor of New World*

I was writing music reviews for the *Well-Being Journal*, when Michael Mantra submitted his album *Bell Born*. The music was different from mainstream New Age, so I didn't know quite how to write the review. I called Michael on the phone. We talked about ambient music, art history, New Age aesthetics — stuff that most people have never heard of. Around that time a group of us were planning an outdoor concert. I invited Michael to perform. Over the last year a group of New Age artists has coalesced. Now we are staging artist salons and other events around the San Francisco Bay area.

When did you start play music?

In High School. I knew this guitar player and a drummer. The guitar player wanted to do Cream albums and the drummer was a Wes Montgomery devotee. I brought Steve Reich phasing music to practice with lines like "Let the blues bleed out." I wanted to put together our own stuff. We never did get to perform anywhere. So I just started composing. And I had a theater background anyway.

You almost died right there in the booth?

Yeah, I almost kicked the bucket. It caused a Kundalini awakening. For several days I couldn't eat or sleep. So my only advice to the reader is: DON'T PLAY WITH TESLA COILS! It's becoming a popular thing. If you're into serious health like martial arts, yoga, using mind-brain machines, and smart nutrients, you don't want to attach one of those things to your body.



Basically, physically you were out of it.

Yeah. The noise of the city was driving me insane. And I lost manual dexterity. I really learned what corporate America was about. They didn't know how to deal with me. But I was always a beatnik. I've always been making art or shooting some photographs or trying to figure out what I was going to create next. Most of the people at work were yuppie philistines. So it wasn't like I chose the artist life-style.

When did you start your own label? Why the name Tranquill Technology Music?

In 1985. At that time people outside of the computer business hated technology. They were afraid of it. They thought it was going to de-personalized society. I was very aware of how technology was being used by the military for non-peaceful applications. I first learned about digital PCM process, which is the encoding technique for digital-audio, in the army. And the idea of Tranquill Technology was definitely a peaceful application of hi-tech.

What experiences lead you to your first album?

A lot of it was to create music that felt really relaxed and people were glad listening to it. I was greatly influenced by an Indian, Harish Johari. He had said a lot about how gongs were to be used. What I wanted to do was make music that he would say: "Yes, very good. Keep up the good work."

File 13

"Less Cool Than You Are"

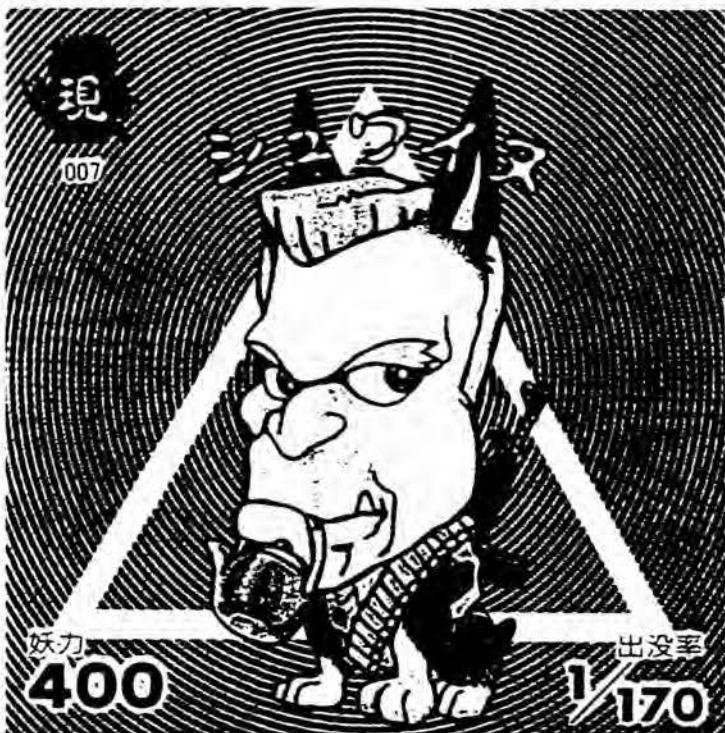
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Your second album *Sworn To the Bell* is a sequel to *Bell Bom*. What is it about bells that fascinates you?

When I first heard them in the early 70's, I'd hung out with a Tibetan Lama. And some people turned me on to the first Henry Wolff/Nancy Hennings album. I was fascinated not only by the culture, but by something that would hark deep down inside of me. And I said, "Yes. Yummy, yummy, yummy."

Is listening to the bells a form of brain sync system?

Tibetans don't really understand what a Tibetan bell is doing. They'll conjure things from their mythology or superstitions. So what's really going on is the fundamental of the bowl is being complemented by these really loud overtones. Usually one or two overtones that are so loud they get beat frequencies between the fundamental and the overtone. They found in the early 70's that the human ear has a tendency to lock on to beat frequencies. Basically the human nervous system is a sound capacitor. It charges up with sound. So if there is a 4-cycle difference between the fundamental overtone, you will have a 4-cycle per second brain wave pattern synchronous between the left and right brain hemispheres. This causes changes in neuro-chemistry, endorphins are released, Z-zoning goes up, stress goes down. These are definite ways of altering states of consciousness directly. That is impossible with Rock 'n' Roll. I personally will listen to Rock 'n' Roll that's heavy on the message. After 12 hours of working - I'm tired and I want to find something. I'll pop on Skinny Puppy, or Severed Heads, or some Cabaret Voltaire. That's heavy on message and it also acts like a sonic cup of coffee. Because I don't do any stimulants, not even coffee or tea with any caffeine. That's how I apply Rock 'n' Roll in my own life-style. Tibetan bells, I feel them in my bones.

Ambient music is like other musics that try to break up the listener's stereotype experience of music. What's your view of ambient music?

I think it's a valid art form since a lot of people are trying to push the definition of what is music in a new direction. A lot of it was stimulated by people like Brian Eno. It's definitely legitimate. Non-invasive music is my particular handle on it. Rock music tends to be invasive, domineering in the listening experience. And it's not something you put on and just casually ignore, because it's affecting your heartbeat rate and your adrenal systems. And at loud volume it will create tension in the neck and shoulder area. Whereas a lot of ambient music that I hear can be ignored. But at the same time it's creating a sonic environment for you to either converse in, be in, or listen to. It's really non-invasive and that's something that is foreign in this culture. This culture tends to be invasive.

Do you get a chance to perform very often?

No. People are not really interested in music as far as changing consciousness in a positive, healthy way. Also the New Age thing: there's no clubs around here that are "We play New Age music, we don't serve alcohol." There's a lot of sensorial overload in this culture - throw a lot of coffee down the throat, throw a lot of alcohol down the throat, stick some drugs up your nose. Gee, she looks cute in that tight mini-skirt. It's over-stimulation. Whereas this is like taking a step back and trying to create 2 steps forward by stepping back a bit. It just never sank in as far as a regular place to play. So I have to conjure things up.

Your music has been called New Age. What's your reaction to that?

It's OK. But I prefer to call myself Alternative New Age. I think it's more accurate.

Are there any New Age artists you listen to?

Well, I like some early Ray Lynch stuff. Kitaro I've enjoyed because he does good synthesizer stuff. Steve Roach. But basically I don't listen to that. I go through periods where I don't listen to anything. Silence is the mantra for the 7th Chakra. I like Jon Hassell. And the kind of people I do listen to are Steve Reich and Terry Riley. I'm listening to a lot of Moroccan music, and Joujouka music.

What's Joujouka?

The mystical brotherhood of musicians in Northern Morocco. I like ethnic music because some of them get into creating altered states of consciousness. Balinese Gamelan. There's some Turkish music that does it. So I seek out these ethnic so-called primitive cultures, because their music systems are highly developed in terms of non-invasive forms and also elevating religious, mind-altering music. And I find that fascinating.

Your Post-New Age Manifesto gives an accurate portrayal of Windham Hill's involvement with New Age music. I'd call it Post-Windham Hill Manifesto. Can you talk about that?

Most of the stuff published as New Age is tripe. To me it's taking old ideas, let's say of Raja Yoga or Taoist Tai-Chi, but working a 9 to 5 job in a corporation and making it work. It's integrating something old with our current society. So New Age was interesting in trying to take those old ideas of being respectable, individual, and being respectful of the earth and other peoples. Yet at the same time I was a computer technician. And that's what New Age was all about. But a lot of people said, "Oh, Kitaro. He sold a lot of records. I wanna make a Kitaro album."

Well for Kitaro, that was his personal vision.

What was frustrating about Windham Hill is that before they were picked up by A & M Records, they sold their stuff through health food stores. And Windham Hill-New Age was a very convenient name that helped them sell music. But when they got into some bigger cash flow they stopped doing solo albums. They started getting into ensemble acoustic Jazz stuff and started being sold through chain stores. They disassociated themselves from the New Agers. I think, "Hey, this is where you came from."

Also my other big gripe. I have a couple of Will Ackerman albums. I enjoy them. But if you want to get down to brass tacks, he hasn't really contributed anything to the medium. He is basically a clone of Leo Kotke, Robby Basho, and John Fayhe. Those guys did it a lot better. So what's really going on here? It just doesn't sit right with me. I think your description of it is a little more accurate. It's Post-Windham Hill. In our conversation, a name Alternative New Age popped into my head. I'm feeling comfortable with that term.

What different musical directions are you going into?

Brain tuning tapes. It's not music. It's just certain tones, frequencies, and nature sounds. I have a lot of tapes on the shelf that it's hard to say what they are. I'm probably going to be doing some very intense music. Because 80-85 percent of my creative music is satisfied in these peaceful musics. But there's a part of me that's red blooded American that has always wanted to be in a Rock 'n' Roll band. But I don't want to be doing this stuff, "Oh, Baby, Baby, Baby, You're so Cute..." I'm very influenced by the Cabaret Voltaire, Velvet Underground, Captain Beefheart, and Zappa. I want to stir up a little bit of a ruckus. I have my own political agenda.

*Your album *Sonic Relief* isn't really music in the conventional sense. What are mind-brain machines?*

The mind machines are an interesting phenomenon. In our industrial culture, we have a lot of machines making a lot of noise. When people go to sleep, they are being invaded by these noisy sounds. Here we are using technology to undo the damage by this industrial revolution. In today's society if you are sitting in a city meditating, you've got this constant 24-hour a day industrial Om. Now we've got machines that pump ions into the air, which theoretically make pollution-free air in the room. We've got machines for people who are left-brained, locked up, and stressed out to stabilize brain wave patterns. The only comment - a lot of these machines are improperly designed. The reason I did the *Sonic Relief* thing is I decided not to build any of the circuit diagrams I have for machines, because the FDA is getting uptight about this. Tape is the most non-invasive technique. I just want to caution the reader: "Avoid the machines with light emitting diodes." That's my Ralph Nader message.

What's your connection to punk rock and industrial music? What do you see in them artistically speaking?

Personally my connection, a lot of people I went to college with started bands. What I see in them artistically was a rejection of corporate Rock 'n' Roll and going back to fundamental things that Rock was about - Rhythmic experience, raw emotional honesty, and just the plain fun of having a band with your friends and going out and playing in public. Johnny Lydon got people thinking about doing it yourself. They just said the consensus reality is nonsense, the culture is nonsense. There was a lot of existential nihilism that I saw as being a harmonic of what Buddhism was about. Like the Dead Kennedy song, "Holiday in Cambodia," is probably the most enlightened song I've ever heard. Like Flipper's "AH-HA-HA" was a very inspired song. The Sex Pistols. It was really sobering to hear stuff like that. I liked it.

You are involved in many other art forms like photography, collage, and video. You have an extensive collection of photographs. When did you get into it?

In High School. Back then I had a Pentax. I was trying to capture images that I saw that other people obviously weren't. I like to have more than one art form to deal with. So if I ever get into an emotional rut, I'll say that it's time to put it down and move on to something fresh. It's very important I stay fresh.

You have been producing videos with computer animation combined with your music for local cable television. How do you see the video medium?

It's part of my early philosophy that video was an important way of getting out to a lot of people who wouldn't normally see art, who normally wouldn't go to an art museum. Sound is more important to me than the visual in television. On a practical level, it's a way of me getting away from the payola scam in the music business. There is a distributor I won't mention, but one of the salesmen wanted a 50-cent-a-tape kickback. A lot of commercial radio won't play me, because I don't have anything to give them in return. I'm also coming back around to a full circle in the sense of I haven't done video in a long time. And I was the first director of public access on the West coast back in 1973. I find that cable is a fascinating

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Allegany's Nuclear War

by Howard Appell

BANDS AGAINST NUCLEAR DUMPS IN THIS STATE



In 1980 Washington decided to "solve" the problem of what to do with the vast quantities of radioactive waste materials being produced by fission power plants throughout the nation. By Federal law, each state would be responsible for its own nuclear waste. A state would have the option of either arranging for the disposal of the waste within its own boundaries, or it could become a member of a "compact," in which one member state would agree to host the waste of several.

A relatively large producer of nuclear waste, such as New York, was virtually guaranteed its own nuke dump under this system, since it is unlikely that another state would be willing to import vast quantities of radioactive waste from an outside area.

... which brings us to the fatal flaw of this superficially reasonable solution - the problem of "importing vast quantities of radioactive waste from an outside area." It would not, in fact, be the "state" which would play host to the nuclear dump. It would be one particular community in the state, and that community would almost surely be rural, poor, and politically inconsequential.

In the normal course of bureaucratic delay, New York began its radioactive waste site selection process in 1986, and not until December of 1988 would the preliminary results be made public. Just before Christmas the announcement was made that Allegany sites were among those being considered throughout ten New York counties.

Citizen response was immediate and forceful. A reputed 5,000 Allegany County residents (i.e., ten percent of the entire population!) confronted the New York State Siting Commission and overflowed the Belfast High School Gymnasium on a cold Thursday evening, January 26th. Those who could not gain access waited outside, while numerous local speakers expressed outrage to the commissioners.

Bribes, in the form of tax reductions and "public participation" were offered during the ensuing weeks, but the people of Allegany held fast in their opposition to the nuke dump.

A "guilt trip" was also attempted. In addition to generator-derived waste, the dump was intended to hold radioactive medical waste (actually less than two percent by volume). We were told that Allegany was threatening the progress of medicine and endangering thousands of therapy recipients by its stubborn stance. Few bought into this argument. Most opponents of the dump saw the medical waste being used as a cover by the nuclear power industry, as a key to opening the floodgates so that it might bring its own vast tonnage of waste material into the county (including, eventually, the decommissioned and dismantled reactor structures themselves).

Virtually the entire spectrum of citizenry of Allegany County participated in the

battle to keep the nuke dump out. Senior citizens, school children, conservative businessmen, farmers, hippie home-steaders, Amish, veterans, police and, really, everybody, made some kind of contribution to the effort. Thousands of pleas were mailed to legislators and the governor. Meetings, protest marches and rallies became almost daily events. A centralized "Concerned Citizens of Allegany County" organization hired a premier environmental lawyer to keep watch on the Siting Commission. Thousands of posters and informational literature were distributed within and beyond the county. (Citizens' groups in two adjacent counties were organized to oppose the dump.) Funding came from baked goods sales, can and bottle drives, and outright donations.

No avenue was left un-tread in Allegany's efforts to oppose a nuclear dump. But of all the kinds of action taken, that by the Allegany County Non-violent Action Group (ACNAG) proved

to be most effective. The group made its first public appearance in May of '89 when agents of the Siting Commission showed up at the Belmont Court House for a scheduled "windshield tour" of the county. They were immediately surrounded by a well-disciplined group of 49 people who proceeded to chock the wheels of their vehicle and locking arms in a circle, refused to let it move. All 49 were arrested for disorderly conduct.

Allegany hardly needed more incentive for opposing the dump, but on September 11th it got just that. By this date the narrowing process for the candidate sites had been completed, and the 25 "best" sites announced. Although the selection supposedly had been made over ten counties, three of the top five sites, and 19 of the top 25 sites were within Allegany County! (The remaining non-Allegany sites were in Cortland County.)

It was in the midst of this turmoil that the concept of the Band Against Nuclear Dumps In This State was born. From the next seven months activities against the nuke dump intensified to the point of frenzy. There were significant confrontations between ACNAG and Siting Commission agents at the Caneadea site on December 13th, at the Caneadea and Allen sites on January 16th, and at the West Almond site on January 18th. Non-violent protesters were arrested on all three occasions.

The activities of the morning and afternoon of April 5th would mark the climax and, some say, decisive victory of Allegany's struggle. On this date an estimated seventy New York State Troopers accompanied Siting Commission agents as they proceeded to the Caneadea site for the ostensive purpose of taking soil samplers. In addition to the ground troops a police helicopter hovered overhead. Allegany's first line of defense consisted of six senior citizens who had chained themselves to the Caneadea bridge, in a non-violent effort to halt the police. The chains were cut and all six were arrested. Allegany County Sheriff Larry Scholes had been conscripted by the State Police in their attempt to talk the seniors into leaving the bridge on their own accord, thereby avoiding the embarrassing (for the police) arrest. This Scholes was unable to do, but as the 84-year-old grandmother Alexis Landis was led away she gave Scholes an unusual gift. It was the flag which had draped her son's casket after his death in World War II. She said it "no longer meant anything" to her if the dump was going to be forced upon Allegany County.

After the arrest on the bridge the troopers proceeded across and up the road, but their progress was slowed by an army of nearly 800 protesters who walked just in front at a snail's pace. Hay bales and farm implements likewise impeded but did



Photo: The Wellsville Reporter

CONTINUED ON PAGE 35

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Reviews

hereby encouraged to send your own recordings to GAJOOB for review. In return, you will be sent the issue in which your review appears. GAJOOB still reviews every tape-only release it is sent. Because of the growing number of independent recording artists producing CD's for various reasons, these are listed also. GAJOOB's new publication schedule should work its way through the current backlog of material in very short order. If you have sent a tape for review and it is not listed in this issue, I apologize for the delay. You may expect its appearance within the next two or three issues. Now, PARTICIPATE!

Accidents of Brilliance • Scratchpad* "avant pop" • 1990 • 30 minutes, chrome • \$4.99 from: Presence Records, Dept. G, PO Box 2502, Austin, TX 77252 • The liner notes say: "Sincere apologies to all jazz, new age, classical and serious music lovers... I'm not quite sure if that's to say that this might offend such people or what. The good thing about this tape is Scratchpad's use of what appear to be low end synthesizers in ways that, believe it or not, conjure up a definite kind of groove. But I'm not sure if the groove is nicely hypnotic or minimalistic, or too uneventful. Even though there is a lot going on for most of the time, it's a lot of the same thing, which isn't surprising, considering the writer's self-proclaimed case of "writer's block." Side two finds the pace well and this isn't all that bad. SOUND: 2.5.

Herr Albrecht • OBI* • write: Michael Wetzel, Tulpstraße 14, 3550 Marburg, Germany • This is a very strong release with tight songs and a real "band" flavor to the whole thing. It's got a vibrant, live kick that I really enjoyed all throughout the tape. And all the players have chops you can respect; and they write music that lets 'em show you that. A highly recommended contact who says he prefers exchange to just selling his tapes. SOUND: 4.5.

Alien Planescapes • Old Bottles* • audiophile Tapes, 209-25 18 Avenue, Bayside, NY 11360 • Unfortunately, this is one of the better AP releases I've heard in a while. Just when things were looking promising and like you wouldn't have to wince at the terrible sound of most of their releases, it seems they've got a CD out now and they don't want all these tapes cluttering up the network. So if you want this one, too bad, Jack. As always, AP deliver some of the best live jamming space rock to be heard in these parts. John Corde's electric violin adds a lot to the proceedings (as I've probably said before). The boys really sound together on this one too. Damn. Get the CD. SOUND: 3.5.

Alien Planescapes • Radio Special Vol. 3 • "space rock"* • 1991 • 90 minutes, chrome • £3.00 (traders write first) to: Alternative Media Tapes, 28 Smalldale Road, Great Barr, Birmingham, B42 2RX, England, U.K. • Damn, this 'un's a goodun too. The benefits of having a permanent line-up are apparent here. Features some extended, improvised jams, as classical space-rock tradition dictates (Hawkwind, Can, Gong, Amon Duul II) which tend to drag on for me, but,

hell, it's space music so close your eyes and feel the space envelope you while the boys let their proverbial hair down to the ground. This'll do it, boy. I'm not sure if this one's been deleted also, so write first before stumbling blindly to your postmaster with the stamp still wet on an obscure location of the envelope. SOUND: 3.5.

Civil Allen • Play With a World On Fire* • "contemporary new age pop" • 1991 • 46 minutes, chrome • \$7.00 • Powercoat Records, PO Box 1791, Bensalem, PA 19020-3410 • There is something about Civil Allen's style that I like a whole lot. He's got a definite, natural songwriting knack throughout this tape. The way he arranges the backing instruments (which are mostly synth based with occasional guitar filtering through the mix) is quite unique. And he does some neat things with his vocal arrangements, crafting some thick choruses on many of the cuts here. My favorite piece is "God's On Our Side," which manages to be both reverent and real at the same time. I get a strong sense of honest searching here from this artist who considers himself a "conscience artist" whose music is "...deeply driven by society's state of being." This is highly recommended pop. GAJOOBilation selection.

Civil Allen • Peregrination* • "contemporary new age pop" • 1991 • 20 minutes, chrome • \$5.00 • Powercoat Records, PO Box 1791, Bensalem, PA 19020-3410 • This tape will give you a good taste of Allen's melodic synth instrumental work found in greater supply on the tape below. SOUND: 4.

Civil Allen • Distress Sense* • write: Powercoat Records, PO Box 1791, Bensalem, PA 19020-3410 • Quasi-orchestral synth instrumentals that are much too melodic to pass for new age, but are mostly soft and lush in that mode. Easy, yet emotional compositions from an artist who plays what he feels. SOUND: 4.

Almost Human • No Style Music* • "guitar wave'n'roll" • 1990 • 46 minutes, chrome • \$6.00 or trade from: IRRE Tapes, Bärendellstr. 35, 6795 Kindsbach, WEST GERMANY • Very tight wave rock band from Wuppertal, West Germany, with a sound that skirts the edge of progressive rock at times, not unlike the early Cure with a special emphasis on guitar. I'd love to see these guys live. Not only do they write some top-notch music, but it rocks too. SOUND: 4.

Ambush • Ambush* • "rock" • 1991 • Coast to Coast, 6253 Hollywood Blvd.

#1003, Hollywood, CA 90028 • Overdone press releases aside, Ambush does have what it takes to make it in the Arena Rock arena. Pretty good songs with tight arrangements and talented performances all around. "Still In Love With You" is the obvious single here. And it's about what you'd expect to hear on any Metal-tinged radio station. SOUND: 5.

Anarchy • Blood, Sweat and Mayhem* • "punk-metal" • 1990 • 23 minutes • \$3.00 or trade • Rock City Productions, 1415 Main St. #720, Worcester, MA 01603 • Part of this band was the two-man, hardcore-ish NIHILISTIC ORDER. But none of the aspects that made me consider that band "inventive" are present here, as this is nothing but a very bad attempt to mimic the average metal throng. SOUND: 2.

Duke Andrews & Jacky Ligon • Fourth World Scat* • chrome • \$5.00 from: Unsensored Music, 209 Williford Ct., High Point, NC 27265 • The two sides of this tape present the same sort of sonic philosophy. Duke Andrews wrote about what he and Ligon refer to as "scat" music in the last issue. Suffice it to say that they twist phonetics around and around in all sorts of ways (electronic manipulation, alternative vocal techniques, etc.) and blend this with music. It all comes out sounding quite unique. Side one is a little more standard, musically. Side two is somewhat drone-ish in a world beat fashion. Recommended. SOUND: 4.

Angry Chair • write: Shaun, 34 Wilkinson Ave., Moorends, South Yorkshire, DN8 4RT, U.K. • 1991 • A very loose ensemble trashing its own songs for the sheer fun of it. That's what this is all about. The mail collab circumstances notwithstanding this really sounds live, to their credit, as these are the type of songs that need that sort of thing. Most of the tape actually sounds like a practice session or something. While there are a couple points where things come together and start sounding reasonably cohesive. But this is the sort of fun that only cassette culture produces because it's the only way you can capture this sort of whimsical fun. SOUND: 2.

David Angus • The Indelible Truth About Meat* • "experimental song" • 1991 • 23 minutes • \$3.50 • David Angus, 11 Cherry St., Northampton, MA 01060 • Experimental electronics and vocals with diverse percussion programming that provides Angus' pieces here with a sort of "song" structure. This never stagnates into academic ramblings, but rather it's very

fun and consistently engaging, while still managing to challenge. SOUND: 3.5.

Anorexia Remix • Freeway Mustang* • 1990 • 60 minutes, chrome • £3.50 • Alternate Media, 28 Smalldale Rd., Great Barr, Birmingham, B42 2RX, ENGLAND; phone: 021-444-0298 • A very, very diverse collection leaning somewhat in an experimental direction but with song structure. Old Industrial, dance, collage, punk and more. A decent listen, if only for the barrage of styles, but nothing really stands out. SOUND: 2.5.

Area 51 • Just Say Fuck* • write: 2813 Oasis Cr., Henderson, NV 89014 • High-energy hardcore rock with a nice, thick sound. This is great freeway-driving music. Loud and fast. Recommended. SOUND: 4.

Arrington and Ipso Foog • Panic and Freedom* • "avant-garage" • 1991 • 90 minutes • \$6.00 or trade • Love Skunk Productions, So. 731 Lincoln St., Spokane, WA 99204 • Much of this is done in a protest folk punk vein, singer and acoustic guitar with simple embellishments – an electric guitar solo, a recorder (?) perhaps. Many were recorded in one take. Fortunately there is enough sonic exploration interspersed. Kind of a "I wonder what this would sound like." Sometimes it works, sometimes it doesn't. Another plus is the various performers involved, although not often in an ensemble situation. Like being in a room with several people, passing around an acoustic guitar and otherthings and instruments. The maker of the tape is going to High School and also making money as a street-singer and selling his tapes. You might ask him about his cool multicoloured "Rasta Braids" and "Pack o' stickers" which he is selling for \$1 each. SOUND: 2.

Art Leppers • seepage* • "industrial" • 1991 • 46 minutes • \$2.00 or trade • AMS Media Communications, 44 So. Palomar Dr., Redwood City, CA 94062 • A very inventive, eclectic collection of cut-ups, sound collage, and "straightforward" classic industrial and wave tunes and odds and ends. It is done with a raw purpose, minus the FX and controlled atmospheres. But I still got a very sort of "kitchen sink" attitude seeming prevalent at times, as it sounds like anything goes. This is the culmination project, being their last tape (out of 4 and a video) in a brief one-year existence. SOUND: 3.5.

Jon Bare • Follow Your Heart* • "rock" • 1990 • 45 minutes, chrome • \$6.00 • Jon Bare, PO Box 4988, Culver City,

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14. THE INSOMINIAC'S HALO OF WORMS
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17. NATURAL RHYTHM
18. I CAN'T EVEN TALK ABOUT IT
BECAUSE I AM LIVING IT

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20. STATIONS THREE AND FOUR
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27. PARTS ONE AND TWO
28. PARTS THREE AND FOUR

29. ALWAYS SAY NEVER

30. LATE AUTUMN

31. VACATION DREAM TENSION

32. RULES OF THE GAME

33. TIME IS DYING

34. RADIO SADDAM

35. ALL MY HUMMINGBIRDS HAVE ALIBIS

36. BEARS WEIGH THE SAME AS SNAKES

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37. SP = X-1, SP = X-2

38. SP = $(X-3)^2$, SP = $(X-4)^3$

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CA 90231 Jon Bare is a member of the Techno Dudes, who are performing in the L.A. area with Tim Bogert on bass (Jeff Beck, Rod Stewart, Vanilla Fudge) and Chet McCracken on drums (Doobie Brothers). They're recording an album of new tunes under the name "Bare, Bogert, McCracken." Anyway, this tape features an arsenal of solid rock songs with elements of blues and jazz. Bare's guitar really shines throughout, with some fiery lead breaks and fills that serve to pump up the energy level here. "You Won't Miss Me At All" is a favorite, and I also liked "Jeannie" for its ambivalent change of pace. SOUND: 5.

Base Apes • *Out Takes* • "Gore-Core" • 1990 • 29 minutes • \$2.00 (chrome add \$1) or trade for compilations • UTJSEN Recordings, PO Box 134, Waynesville, MO 65583 With one side entitled, "Out-takes, Live May 26, 1990" and the other "Practice - December 1989," you can pretty much tell this is gonna be one raw hardcore tape. And it is, to be sure. It walks a line between serious grunge to loose thrash punk. And the operative word throughout is "loose," although these guys show they can play and are worth a listen if you're into this sort of thing. The sort of people that enjoy getting thrown out of places for sport. SOUND: 2.

Mark Bayerle • *In the Middle* • "rock / new wave" • 1989 • 10 minutes, chrome • \$5.50 or trade • A Crash Production, PO Box 2573, Glenview, IL 60025; phone: 312-235-7792 Three very good songs here that, although all fairly rock-oriented, mine three different styles. "Too Many Lovers" talks on college rock territory. Deb Sale/Karen Davis' backing vocal makes for perfect foil on this one. "In the Middle" lingers in a New Wave kind of mode with its orchestral and distant synth. And "Dance Little Girl" moves into a sort of R&B rock with a good answering sax line by Jim Dinou. Bayerle's songs are all excellent here, with melodies that

stay with you afterwards. SOUND: 4.5.

John M. Bennett & Rotcod Zzaj • *Binary Reductions* • "spoken word / improv" • 1991 • 90 minutes, chrome • \$6.00 • Dick Metcalf, HQ, 19th SUPCOM, Unit 15015, PO Box 2879, APO, AP 96218-0171 Man! What a perfect marriage this turned out to be. Zzaj's improvisational wanderlust keyboard work joined with Bennett's poetic wordplay imagery. This is an excellent piece of work that will leave you wanting more. Zzaj (aka Dick Metcalf) indicates that Bennett was a particular stickler for sound quality on this one, and it shows. Very highly recommended. SOUND: 4.

Jerry Benz • *Thirsty As a Dish* • "camp rock" • 1990 • 45 minutes, chrome • \$5.00 or trade! • Jerry Benz, 783, Woodland Ave., Plainfield, NJ 07062 Multi-instrumentalist Jerry Benz and lyricist Fabian McCarthy Jr. craft some well-written pop-rock songs with an edge not only musically but lyrically. Benz's guitar is distortion box overloaded, but is never content to simply thrash about, his lines are clean and well-executed and, along with an obvious effort put into the programmed drum tracks, keep this tape engaging and moving throughout. McCarthy's lyrics are mostly satirical, pointed social commentary and quirky personal viewpoints. In "If It's the Thought That Counts," McCarthy writes about a forgettable relationship, saying with finality that, "I hope to see your face on a carton of milk." And Benz's vocal melodies make this tape memorable. Recommended. SOUND: 3.5.

Big Poo Generator • *Big Poo Fagot Fiend* • "poo" • 1991 • 60 minutes • \$6.00 (doesn't know about trades) to: Rikki Rockett, 4088 Pepper Ave., Yorba Linda, CA 92686; 714-779-7418 Rikki Rockett says that "this tape will make you kill yourself and poo." But he loves you, just the same. Big Poo Generator, formerly named "Gland Puppies," sing a lot about food and (I guess it follows) poo - like Dali painted timepieces. The thing that saves this from getting real old real fast is the fact that the music here is some of the most complex and melodically challenging (and downright fun) stuff I've heard in a long time - probably since the Gland Puppies tape reviewed in last issue, I guess. Sort of reminds me of Rudy Schwartz and Dino DiMuro (all of 'em have strong Zappa influences) with tight vocal harmonies and even stronger melody lines. The diversity of classic pop styles that are thrown into the mix here will keep you rewinding side one to hear something different. Side two is mostly live. Much more lean. Sounds like maybe they (he?) just didn't have enough to fill the tape and put this on. If you only take the plunge on a few tapes in this

issue, make this one of the ones you dive into. Or cannonball. SOUND: 5 (side one) / 2.5 (side two).

blowhole • *fibrillation* • "avant-fuck noise jazz" • 1991 • 45 minutes • \$4.00 (foreign add \$1) • Apraxia, PO Box 765, Manitou Springs, CO 80829; phone: 719-632-9748 These tracks are taken from three live performances (two at Hot House, one at Deluxe Tavern) recorded in Autumn of 1990 and including Scott Hiller on "concussion." Instrumentation consists of (basically) two percussionists (Jeph Jerman and Scott Hiller), bassist (Patrick Barber) and two horn players (D.R. Soule and Phil Rodriguez), along with various other devices, tapes and whatnot. The style is mostly very free improv jazz. Teetering between perfection and idiocy, some pieces sound like the band tuning up and jacked up on speed. Other times, Soule and Rodriguez capture a melody and drag it into the fray. And still other times the band cranks up the intensity level and flies. The latter two practices are when this tape works well for me, because I can either grab onto the sheer intensity or see what they do with a melody. SOUND: 2.5-3.5.

Jack Bosarge • *Just An Experiment* • "rock, jazz, industrial" • 1990 • 30 minutes, chrome • \$5.00 - "not sure" about trades • Jack A. Bosarge, 2668 East Lake Rd., Livonia, NY 14487 The final cuts on each side of this tape are what qualify as "experimental." Jack works in a machine shop where the constant, rhythmic sonic assault of the machinery tends to take on a sort of

Angry Chair

We love the whole "Do it yourself" ethic!!! The Music industry is dying on its feet - HA! HA! HA! HA! We record using a fucked-up portastudio and mono tape machines and stuff. Here is our forthcoming cassette album. We have lots of line-ups and spin-offs. Such as KIOSK, TOP TWENTIES and THE FUCK OFFS. We're into the idea of music by post. I tape my drums then mail the tape to Stanley (who lives 35 miles away), then he does his bass then sends it to Simon (who lives 104 miles away! gulp!) and he does whatever he likes on it. Mostly, we tape bass/drums or guitar/drums together then mail the tapes to people who add their own bits when they borrow portastudios from shops, friends, etc. Hopefully, using your magazine, we may be able to pass tapes around the planet so that we can continue to record but not become predictable. Anybody can be in our band. We rarely play live but when we do, we have to end up driving around to people's houses and asking them to play bass or guitar or sing or whatever! The stuff on this tape is really just try-outs we've been doing over the past year but I hope you like it! I've been trying, through my magazine SPAM, to make people aware of DIY and cassette culture. I release records and cassettes and I'm trying to prove that there is nothing wrong with home-recorded singles etc. Most people are into record labels to get rich and use expensive studios, etc. CRAP!!! Me and my girlfriend are going to America next year and hopefully we'll be able to record with people there. Anyway, hope you can understand this letter 'cos I'm drunk! --Shawn Glad

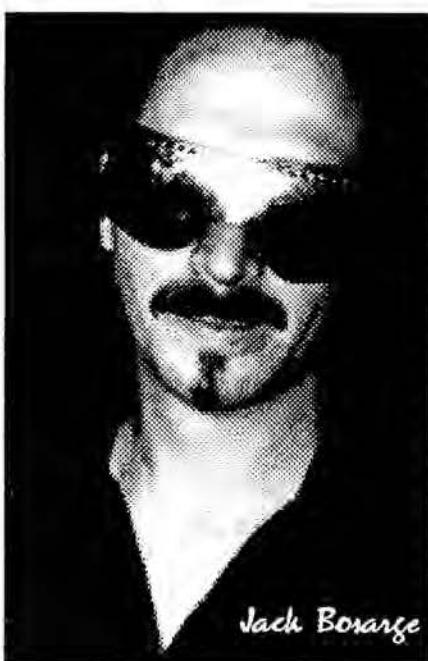
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symphonic quality - he calls it an "industrial orchestra." The other piece is a random reading done over a machine track with a series of sound effects. The rest of the tape is some very decent jazz-influenced rock songs. Humor is evident (Bosarge has recorded with John Bartles and there are some similarities here) and the instrumental arrangements of an obviously practiced musician (Jack's current band is called The Code) give me a little more than usual to sink my thankful ears into. SOUND: 3.5.

MJB90 • *Wonder Bred World* • "De-ranged Pop" • 1991 • 40 minutes, chrome • \$5.00 or trade • Michael Bowman, PO Box 316, Cooper Station, NY, NY 10276 Having established himself as one the consistently favorite hometapers among those, like myself, who appreciate talent and a gifted songwriting sense, along with a healthy attitude of making music for the fun of it; *Wonder Bred World* certainly comes as no surprise that it's laden with more of the same. Bowman calls this his "ultimate multi-track ejaculation." More Rock 'n' Roll with definite psychedelic influences and more twists and turns, featuring Michael J on all instruments and vocals, including one live "folk" thing. In fact, Bowman's thinking of abandoning the multi-track and going straight, "bare bones, live folk" for his next release. Great, great stuff! Recently got a chance to see a piece of video from Hermanos Guzmanos' excellent *Offbeat* cable-access show (check out the FYI section in



Jack Bosarge

this issue under "video" for more info on that) which featured Michael doing some of his "folk" thing and, judging from that, his bare-bones stuff is something to look forward to also. But be sure to get this one. It's his best yet. SOUND: 4.

Bob Bunce • Writin' On the Wall • 1991 • chrome • \$5.00 or trade • Beyond Riddim Music, PO Box 13792, Rochester, NY 14613 The latest Bob Bunce tape is a direct statement against the idiocy of those in charge—the powers that be. Bob explores the topics of war and environmental rape—public rape at the hands of greedy, power/money-hungry politicians. This is a thoughtful collection of songs whose instrumental high point, for me, is the excellent guitar work provided by Bunce and Tom Tramontana. They give these songs a very bluesy, soulful feel. "War On TV" has outstanding implementation of TV news "footage" from the gulf war. This tape is Bunce's best work—which is high recommendation, indeed. SOUND: 5.

John Callaghan • Newsreel • 1990 • 46 minutes, chrome • £3.75 • Alternate Media, 28 Smalldale Rd., Great Barr, Birmingham, B42 2RX, ENGLAND; phone: 021-444-0298 This tape, although strongly depending on analog synths for its main musical backbone, is a highly varied release. Much of it is in some sort of European techno synth dance kind of style. Some of the pieces have vocals. And Callaghan breaks things up with in-between-song found sounds (like TV shows and whatnot) and other things. SOUND: 3.5.

Ray Carmen • Duet Yourself • "pop/rock" • 1990 • 46 minutes • \$1.00 (or trade to: Pop! Productions, PO Box 187, Tallmadge, OH 44278-0187) • Ooh Ooh Music, PO Box 2707, N. Canton, OH 44720 Ray pays strict attention to putting together songs in a 60's fashion, albeit with a little more variety than found on past releases (including traces of folk and hard rock) with strong vocal melodic lines. Ray says this is the first tape he's ever done which he actually likes to listen to. This is a very consistent tape in the quality of the songs. I especially liked "You Just May Be the One,"—which was originally done by the Monkees. Carmen is very close to being in the same league with his idols on this one.

Cave Clown Microwave • Volume 3 • "hometaping massacre" • 1991 • 60 minutes • \$2.00 or trade • Dave Schall, PO Box 2143, Stow, OH 44224 or • \$2.00 or trade • Tony Boies, PO Box 384, Front Royal, VA 22630 Though the quality of this recording sometimes proves detrimental, this certainly possesses one of the most interesting and varied instrumental backings from song to song your likely to hear. It's a mail collaboration where all of the participants participate through the mail. One person laying down a track and passing it to the others to do the same. Lots of intriguing, experimental sounds put together in an engaging way that, while challenging, is still some-

thing you can enjoy. For instance, "Vomiting In Paradise" has women's laughter as its sole backing—and it works—with some sort of Lucifer speaking over top. Backwards tracking is employed very effectively, along with found sounds and "regular" music too. And, as Dave says, the lyrics are very strange, surreal. Recommended. And you might wish to contact them if you're interested in participating yourself. SOUND: 2.

Center Speed Collision • Pain Index • 1991 • 90 minutes, chrome • \$5.00 (traders write first) • J.S. Laboratories, PO Box 710147, Houston, TX 77271 Industrial collides with the wall that is Religion like an on-coming train. Shouting evangelists are overrun by the tumbling-at-your-heels tribal/techno drum roll on its non-stop course of action. Member Jim Leggit was recently responsible for Jesus Penis, along with being a force in Blistering Moments (on the Dead Man's Curve la-

vine Productions, c/o Ken Clinger, 311 Stratford Ave. #1, Pittsburgh, PA 15232-1108 Side one is made up of pieces that were originally assignments for a class. Ken writes, "I made a project of trying to make them as 'un-exercise-like' as possible." One piece alternates between tracks, appearing each time in a different mode. This serves to make this side play like a single piece, even though each of the pieces are different. Side two is a side long instrumental lullabye. Any of you familiar with Ken's work will recognize his soft, minimal keyboard phrasings (especially on side one). Side two is a bit more complex, with samples of real orchestral instruments altered to sound softer. Clinger's work consistently strikes a somber mood in me. SOUND: 4.

Clip the Daisies • Clip the Daisies • "funky, rock, industrial, jazz, country, fusion" • 1991 • 20 minutes, chrome • \$4.00 (or occasional trades) from: Clip the Daisies, 127 N. Hamilton St., Madi-

CO 80250 Obviously this was done as a reaction to Bush's now ongoing war in the Gulf. It's very interesting to hear this now, simply because of the perspective. I mean, if you were to make a collage tape of the war now, it would be different because you would know certain things that being right in the thick of it, you wouldn't. Most of this tape is Bush's speech to the American people kind of telling about all the shit that's been going down in the first few hours. This, very effectively interchanged with what sounds like a Ronald Reagan radio show about the American Revolutionary War, and some sorta 70's letter from home and Art Linkletter writing to a daughter that has left home. You get an impression of staid lies in this tape. SOUND: 3.

Cowtown • Recurring Dream • write: Peter Tonks, PO Box 100221, Denver, CO 80250 Cowtown has always tended towards sort of an abrasive sound, in an effort to match vocalist

Coz the Shroom

With the deftness and quickness may I proudly present the jammin' and delightful *Bum Henry Adams and Philip Dick's PRINCE*, a cassette that I hope will draw the outrage and the ATTENTION of the real PRINCE! Hey Prince! Check it out! Well peoples, it's all remixes, remakes, revelations, and RocknRolling rarefied rousing radio raspy ratcheeze on the rebound! This collection gleans the best songs of my 23 cassette 4 year sojourn into making my own jams. I know I'm fly for the toss off tip but I thought I'd take this whole jam just a little bit closer to the house of ultimate glory and put some real sweat on into the story! That's right, bleeds! I actually WORKED to make this stuff! Toiled and labored! Yes, and check it out—when the "underground sound" becomes what's what in pop, then to really be down you got to let the "pop sounds" rock! You'll hear no post-modern "alternative" noise blowing garbage from this one! Fuck all those drone bands and cold-fish monoliths! They're just a bunch of dilettantes tryin' to out-hip one another and Coz don't play that deal! This ain't about being hip, this is about being solid, you know I mean? And yo, PRINCE! You got the address right here. Write me! What's it gonna cut you for? 29¢? I wanna do George Clinton's "I call my baby Pussycat" with you! Keep sayin' it to yourself "29¢ 29¢ 29¢" write me and make that other 4¢ count! Please Mr. Nelson!

Bum Henry Adams & Philip Dick's PRINCE

bel). In the early 80's, along with Rick Wilson, there was Surgical II Ls (which is still available through J.S.L.). Now, Leggit teams with John Kennedy and Angie Dial, capturing, on this release, the sort of mood that walks a very fine line between (some?) evangelists and the demon they purport to stand against; but none have captured it more effectively and grippingly than here. SOUND: 4. GAJOOBilation Selection.

Chicken Catchatory • It's Chicken Lickin' Good • "scruff metal" • 1991 • 27 minutes • \$3.00 or trade • S.O.M. Communications, 810 Pine Cone Ln., Colonial Heights, VA 23834 Whatever "Scruff Metal" might be, I'm not sure; but this is most often unlistenable, sloppy, stupid fun and will only appeal to those who like it that way. You might ask 'em about their newest tape called *This Dump Truck Belongs to Ree Yees*. SOUND: 0.5.

Ken Clinger • KCM 07/08 • "one side of short instrumentals, the other a side-long ambient piece" • 1991 • 40 minutes • \$3.00 (trades preferred) to: Bo-

son, WI 53703-2115; phone: 608-255-2709 This is like the straight drop of a roller coaster ride. Exhilarating. Clip the Daisies' musical savvy allows them to pull absolutely no punches in this juggernaut of fused styles and breakneck pacing. By the time "Rocking Horse" comes along—a nice, seasonal change of pace—you're dazzled and rejuvenated and wanting to take this one for another spin. Amazing for a band that, at the time of this release, had only existed six short months! Write to 'em and ask for more. Highly recommended. SOUND: 5.

John Conolley's Theory • Back To Basics • Relativity, 187-07 Henderson, Hollis, NY 11423; phone: 718-740-5700 JCT have managed to forge a sort of mixture of Metal, Hardcore, BluesRock and Progressive Rock styles while capturing a live and direct energy only the best of these bands are capable of approaching. SOUND: 5.

Cowtown • Hand Job • "audio collage" • 1991 • 60 minutes, chrome • \$7.00 • Peter Tonks, PO Box 100221, Denver,

Peter Tonks's pointed lyrical diatribes. Well, thankfully, the soap box histrionics are up-front and ever-present here also, but the band doesn't fight too much for the spotlight, which makes a much more effective release by the dudes from Denver who play a tight, improvised sort of rocknroll that is slightly influenced by the Dead and just as involving. Highly recommended. SOUND: 4.

Coz the Shroom • Bum Henry Adams & Philip Dick's PRINCE • "pop" • 46 minutes • Coz the Shroom, PO Box 33388, Austin, TX 78764 These are solid songs, albeit with the customary Coz element of emotion, skirting the edges of psychedelic craziness and chaos at every breath. This doesn't possess as much of the freewheeling, set-up-the-mic-and-run attitude as Coz's earlier tapes did. He seems to be going for a finer realization of each song with his recent work. And his fabulous liner notes dictate a brief history of each of the songs, many of which are re-makes or re-mixes of the better songs he's done since 1983.

Deltavée

got no place to go
 When I was younger, I wanted to be a musician cuz I tho' it'd be lotsa fun and stuff. In high school, I started writing in order to exorcise my demons and take my mind off my nonexistent social life. While most great musicians seem to have a catalyst that makes them become the people that they are, my only catalyst was boredom with the state of and priorities of the real world. Music, as with all art, should be an avenue of self-expression rather than a commercial entity. Commercial factors should not enter the picture unless invited. I do not do commercial music except to satirize the commercial world of pop, rock and urban. Don't get me wrong, I appreciate the fact that Paula Abdul is a great dancer and choreographer; I appreciate that her success allows Sam Phillips (also on Virgin) to record albums that aren't as commercial and definitely don't sell in the same kind of numbers. All I'm saying is that A&M would have no business trying to sign the Cocteau Twins cuz they wouldn't know what to do with them - if that makes any sense. Deltavée started as an idea. The idea was to get together with some friends and play what we wanted to play regardless of what "the public" wanted to hear. I write music for myself and if someone doesn't like it then they don't like it... life will go on. While most of my songs are rather depressing in nature, none of the depression stuff made it to tape on this one. Newer tapes are on the way and they tell a more complete story. This tape is but an introduction to the world, "Welcome to my nightmare" or whatever.

SOUND: 2.

Critical Piece • *Critical Piece* • "funk, jazz, progressive hardcore, alternative pop rock" • 1990 • 50 minutes, chrome • \$4.00 or trade (checks to John Krummel) • Mutant Steeltoe, 441 E. 9th St. #2, NY, NY 10009 • Raw recordings of live and studio performances from the best of this house band which originated in Oxford, Ohio, among Miami University (of Ohio) students living in what they termed the House Home Arms Hotel. A party band, in other words. The band is pretty much over now, its members having (or about to) graduated. It's a diverse mesh of styles just mentioned, launching into thrash abandon from a comfortable lounge jazz motif at the drop of a guard. SOUND: 2-3.

Crossfire • *Crossfire* • "rock" • 1989 • 46 minutes • \$3.00 or trade • Rock City Productions, 1410 Main St. #720, Worcester, MA 01603 • This is certainly a testament to a tight band with an idea of where they want to go. It was recorded on 16-track in only two days. And they take some chances on a few cuts - I especially liked the instrumental "Grape Jelly" where Richie Salvante's lead guitar is mixed hot and the boys embrace a sort of Metallica-like sound and style. I'd like to have heard more of Richie here, as a matter of fact. You've heard most of the rest on your local pop/metal station before. "Wish" is a good one, with its staccato synth rhythm driving the anchor. Also "Never Want To Lose Your Love," which is probably the best cut here, is sure to get you on your feet with its excellent, punchy ending. Vocalist

Dave Hascup reminds me of Dennis DeYoung of Styx, for some reason. If you're looking for some very good starry-eyed, independent metal, then I highly recommend this one.

Dabecy • *Sabbat* • Darren M. Cutlip, 937 W. Cardinal Dr., Sunnyvale, CA 94087 • A crackling, raspy pulse echoes and trembles through this tape with a determined sort of persistence. Distorted voices and found texts, buried somewhere deep in the mix, appear like shadows of things once a part of you, but somehow now lost forever. Regret. SOUND: 3.5.

Damascus • *Soon.... The Doors Will Open* • "modern progressive rock" • 1990 • 32 minutes • \$9.50 • Casey Artist Agency, c/o Kathy Coy, 1112 Cherrywood, Mt. Prospect, IL 60056 • This very well-produced tape from this Christian rock band (together for over nine years now) contains elements of tight, 80s pop craftsmanship and 70s progressive rock, highlighted by the tandem guitar work of Thomas Mickeown and Marc Reich. Reich's guitar lead harmony on the "Peace on Earth" intro to "An Angel" is excellent. This song also employs an odd time-signature that works very well. Mickeown's vocals remind me of Steve Walsch of Kansas, and Damascus seem to take some influence there. You can also check them out live, as they are often on the road giving concerts throughout Illinois, Michigan, Wisconsin and Indiana. Recommended. SOUND: 5.

Dark Star • *No Sign of Intelligent Life* • 1991 • write: Wolfgang Reffert,

Kirchstr. 26E, D-7800 Freiburg, W-Germany • Described as "Acid Dance" by one reviewer, this is a good description of Dark Star's cold, eerie, death attack. A sequenced pulse glides along while hyper-distorted guitars slash and noise punctuates its insistent melody. "Terra Incognita" reminds me of Theatre of Ice or Lycia (this tape would fit well within the gothic dungeons of the Orphanage tape label). "Perspective" has some cool analog sweeps. And, actually, the synths on this tape are distinctly analog. The pace throughout is quite brooding. Recommended. SOUND: 4.

dead gods • *Kill All Who Don't Believe* • "metal core speed" • 1991 • 10 minutes, chrome • \$3.00 or trade • Brian Diederich, PO Box 9152, Virginia Beach, VA 23450 • An assault barrage of thrash confusion set to a screaming song structure. Five very short songs based on alienation. SOUND: 3.5.

Deltavée • *got no place to go* • "alternative, blues, rock, ambient, whatever" • 1988 • 13 minutes, chrome • \$5.00 or trade • Vinyl Records, c/o Landry Butler, PO Box 1232, Madison, TN 37116; phone: 615-868-3946 • This one starts off promising with an alternative dance/funk number, then doesn't seem to know where to go next. "Because" is a minimal piece (vocal and electric guitar). "Fantasy" is an average blues number. "Lollipop" is a short poem about the memory of a girl. The last song, "You Got No Place To Go" is a song by Michael J. Fox that is really pretty good modern rock here. SOUND: 4.

DSRA • *1979-1986 Volume Two: Water Under the Bridge* • "post-garage rock" • 1979-86 • 50 minutes, chrome • \$5.00 or trade • Larry Boyd, PO 4016, Plymouth Center, MA 02361 • Volume two of the collected works of the now-defunct band Disarray compiles more of their earlier material, includ-

ing some extended songs and more live pieces. The sound quality, naturally, is poorer; but it's still good "bootleg" quality. DSRA took on many shapes over its 7+ years of existence. Look at this as a document of a top-notch garage rock band. SOUND: 3.

The Distractions • *Days Tied In Knots*

• "alternative rock" • 1991 • 46 minutes, chrome • \$2.00 or trade • Matt D'Ambrosio, 26 Sherwood Dr., Queensbury, NY 12804; phone: 518-792-2627 • Definitely check out this one. Sounds like it belongs on college radio, but the Distractions are much too eclectic to be pigeonholed into a "sound." Side one consists of good songs with tight structures; all with an edge (great Telecaster guitar sound) and a "band" sound. While side two is much more loose and gives you a peek of sorts into the studio with fun songs based on alienation. SOUND: 4.5.

Do It Now Foundation • *Do It Now Foundation* • "anti-metal/noise ballad" • 1990 • 40 minutes • \$4.00 or trade • Tom Cuddy, 212 Lavinder Ln., Bristol, TN 37620; phone: 615-764-9186 or 615-926-8572 • Starting off with the crashing acoustic guitar rhythm of "Flat As the World" this five-piece band, formed in Summer 1990 from former members of IDOG! and Wards, offers up quite a few exceptional songs amongst the eight present here. Recorded in one one-night "hit and run session." "F-train" and "Running Round" reflect Tom and Lene's experiences living as squatters in New York City. The sound is the sort of garagey quality that makes it all the more real. Angus, former vocalist of IDOG!, contributed lyrics and lead vocals on one cut here. Reminded me of the German band Forest 4. SOUND: 3.5.

Geoff Dugan • *the aluminum hallway* • "experimental/post spectacle" • 1991 • 60 minutes, chrome • \$5.00 • Geoff

Distractions

Although we have recorded and distributed tapes under various names (THE FLYING NONE, THE REEBS, and THE MOTHER JOKES) we have always remained the same three punks that now call ourselves The Distractions. With an otherwise unoriginal ensemble of guitar, bass and drums, we have been able to create an extremely original sound. In our area of Upstate New York it's the kiss of death for any young band to play anything but cheesy heavy metal, or so everyone else thought. We hate bands like that so we did our own thing. Now, after about four years of writing and recording music only we would hear, other people in the area are starting to take notice. With the help of our local college radio station people are hearing our tunes and buying our tape. An area television show for songwriters has guaranteed us a spot and we're actually getting shows in which we earn more than free beer. And with the addition of rhythm guitarist Mike Magee our live shows are better than ever. From the beginning our only objective has been to do whatever sounds good, now we want other people to hear it. Check it out. --Matt D'Ambrosio

Dust That Collects

Before forming Dust That Collects five years ago, I was in a project called VISCERAL LANDSCAPE. We put out one self-titled cassette and folded when the other member became disenchanted with the whole thing. It was too bad because he owned the Fostex X-15, DDL pedal, synthesizer, etc. Dust That Collects began with two tape recorders, a headphone amplifier and several "Y" adaptors. It has remained a solo operation and has been kept going with the intention that if nothing else, I will continue to produce sounds which are interesting to me.

Dugan, 329 E. 12th St. #7, NY, NY 10003 ---- Dugan describes this as "the sound of existence in an aluminum hallway. Always surrounded by a thin, cold, controlling view... A post-spectacle life of dust and plastic." These are ambient percussion pieces with a very active and diverse instrumental make-up and effective use of the stereo picture. The final piece on side one is a nearly 13 minute work with found voices speaking of architecture while a lumbering pipe organ, and other sounds (moaning cello(?), preacher, baby(?)) - there becomes a point in the piece where it gets more and more active and somewhat overwhelming and this is good. Side two begins with another 13 minute piece; this one enters with an electronic loop that dissolves into a wall of spacious odds&ends percussion and feedback. "the fifth floor" offers a change of pace simply because the percussion is both comparably monotonic and extremely synchronized, though hard-panned left and right. In the center is what sounds like a psychiatrist testing a patient for mental illness. The final piece, "gone," ventures into the realm of noise and cold stop/start collage. An unsettling hum that is made even more so by the fact that Dugan never lulls you with it - sort of like some kind of torture technique. One more notable characteristic about this tape is Dugan's flowing structure to each of these pieces, employing an evolving build-up, then a winding-down period that often ends where the piece began. Very effective. Recommended. SOUND: 4.

Dumt • *Down in the Dumps* • "thrash/punk/humorcore" • 1990 • 6 1/2 minutes, chrome • \$3.00 or trade • Dumt, c/o Cave Hageage, PO Box 301, Mountlake Terrace, WA 98043 ---- Standard fast-paced thrash leaning heavily on the fun element with songs like "Java Junkie," "Post Nasal Drip" and a good cover of Michael Jackson's "Beat It." They tell me they "... care about getting women, getting drunk and just having fun." SOUND: 3.5.

Dust That Collects • *Black Water Delirium* • "electro-acoustic/experimental" • 1990 • 45 minutes, chrome • \$5.00 (traders write first) • Ron McFarlan, 75 Kirknewton Rd., Toronto, Ontario, M6E 3X9, CANADA ---- This is the kind of "noise" tape that begs for a different name to describe it, because, although McFarlan certainly employs

many of the same techniques and grapples with similar sonic elements and end products as other noisicians, his is a much more "musical" landscape than most. There is a nice flow and change within each of these pieces. I especially liked the side-long title cut which evolves from a sort of deep static cascading rumble to unrecognizable blurs and bleeps and what sounds like a child's voice buried somewhere within. Also of note is the color fractal cover art. Recommended. SOUND: 3.5.

Terry Eason • *Therefore... Um* • "experimental, variety, guitars, etc?" • 1990 • 54 minutes, chrome • \$6.00 (traders write first) • Terry Eason, 7100 Portland Ave. So., Minneapolis, MN 55423

• Eason's conception of experimentation is infinitely more listenable than most. This was recorded with a Fostex X-15 over a couple year period, using "... a few cheap microphones (incl. Radio Shack's PZM), a couple of Casios, some borrowed basses, and, of

course, lots of guitars with an array of effects." His playing - whether a tune is guitar-based or whether it is synth-based - is extremely emotional. And that helps. This is the kind of tape I can really sink into. It started out with "Diplodocus" and its bass/piano riff so thick and cutting that it stopped me in my tracks. And then the bluesy, fluid improvisational electric guitar of "Um." I like this one a whole lot. Some of music comes from living room jams while just hanging out with friends. The presence of Pat O'Brien, Greg Pinto and Mike Lasley help make the proceedings all the more diverse. Recommended. SOUND: 3.5.

Eleven Shadows • *Eleven Shadows* • "eastern-tinged atmospheric w/some industrial percussion" • 1990 • 32 minutes, chrome • \$6.00 (traders write first) • Ken Lee, PO Box 17283, Encino, CA

tive diva and more all come together in a highly recommended mixture. Write to Ken because he says he's really into corresponding "as much as possible." SOUND: 5.

The Evolution Control Committee • *Buddha Bleach: The Music That's Karma Kleen* • "humour, satire, experimental, pop, music" • 1990 • 74 minutes, chrome • \$4.00 or trade • The Evolution Control Committee, c/o Mark Gunderson, PO Box 10391, Columbus, OH 43201 ---- A very varied release with a hard to describe style: mock commercials, educational songs for adults, hip-happy dance songs, a belly-dancing version of a Black Sabbath song... and that's just the first side! Mark Gunderson is the Committee and is best at collage - music and found texts. I especially liked a piece which has a rabidly patriotic speaker soap-



Photo: John Book / The Pit!

91416 ---- One of my favorite tapes this issue, Ken Lee uses an impressive palette of sounds, styles and moods from one piece to the next, with no one being quite similar to the one before or after it. A sitar-inflected melody, wild freeform jazz piano hijinks, an evoca-

boxing as if his life depended upon it while some demented guitar strumming threatens to overtake him. Many cassette-based artists delve into this sort of thing, but few pull it off as well as Evolution Control Committee. Highly recommended. SOUND: 4.

555 • *Jazz Baby* • "experimental" • 1991 • 30 minutes • \$4.00 (traders write first) • Nonoxynol-9, PO Box 7792, Rego Park, NY 11374 ---- With *Jazz Baby* 555 (aka John Six) continues on the course he set with his last tape, in lieu of the hyper collage pieces for which he used to be known. This is, first and foremost, a musical tape, with an obvious growth apparent in learning to "use that damned 4-track!" Six's guitar work is very well done. Short instrumentals (some with vocals, most of which are almost an afterthought) with influences ranging from distortion box metal to clean jazz strumming. And it's a clean tape, with captivating guitar lines and melodies. Another plus is John's use of a variety of percussion techniques. Recommended. SOUND: 3-4.

Nyle Frank • *Piano* • "piano cassette" • 1991 • 38 minutes • \$8.00 (or \$4.00 + tape) • Centipede Productions, PO Box 121832, Nashville, TN 37212; phone: 615-329-3532 ---- Recorded on the night of January 15, 1991 (the Gulf War deadline - remember?) this features a light selection of mostly modern (60's to current) songs set to Frank's

Eleven Shadows

I started classical piano at 6. When I was about 10, my parents gave me a tape recorder. It broke, so they bought another, but somehow I had fixed the first one, so I now had two. The fun began! I would record myself talking into one, play that back while talking, recording the two voices onto the second machine, etc., etc. I also would run the batteries down and record things outside to see what it sounded like later. I stopped playing classical music during 12th grade, and started playing in bands after going to an R.E.M. show and realizing, "Hey, I can do this too!" I also started figuring out how to play guitar, and later bought a 4-track. Eleven Shadows is, I suppose, the combination that had to result from playing music and toying around with tape recorders. I really try to express myself as emotionally as possible through music. I'm definitely into different textures and colors. Eleven Shadows is a compilation of songs that I did, both by myself and with others, between 1987-1990. I'm very pleased with how all the songs came out. Some of them directly reflect an extremely stressful and angry period of my life, while others seem to possess a very sensual quality. All convey strong emotions and vivid images for me, and hopefully for others as well. --Ken Lee

Gröuse

The origin of Gröuse dates back to 1986 with the minimalist anti-music of *THE SECRETIONS*, *THE BLOODY RECTUMS*, and various other musical projects started by me (J-Ball) and Ben Dover at Earlham College in Richmond, Indiana. This eventually evolved into the nihilist noise rock of Gröuse which performed various spontaneous terroristic gigs of anti-music at college parties in which we would steal the instruments and start playing after some boring generic blues or pop or 60's cover band would end their set. Eventually we all graduated and moved to Cincinnati, Ohio, and rented a big house: the Gröushäus. We bought our own instruments and started relatively becoming a more "real" band. Our sound also became more psychedelic with Satanic lyrics to add to our old nihilist lyrics/noise music approach. The local schizo-street artist Stu Sin became our manager as well as occasional trumpet and flute player. By this time Johnny Tornado (Scott) was our long time drummer, lyricist, and singer. We started hanging out with other local bands: *CRITICAL PIECE*, *HAIRY PATT BAND*, *SCHWAH*, *DEVIL NUT MOTHER HOLE*, etc. And we started having big drug parties in our house showcasing these bands (minus DNMH) along with our own band. That was Spring and Summer of 1990. We also played at parties in Oxford, Ohio, and Richmond, Indiana during this time. Most of side A of this tape was a result of spending six hours in Critical Piece's basement studio in Oxford, using a 4-track, and the first song "Fuck the Ouija Board" became a hit song frequently played on the local community station (WAIF), in spite of the swear word. At the end of the Summer of '90, we split up. I moved to New York to study for an MA in philosophy, and I'm making copies of tapes of Gröuse and the other bands for people who're interested, as Mutant Recording Artists/Steeltoe Productions (which was started in Richmond, IN). Ben and Scott moved to Columbus, Ohio. Ben is going to film school and Scott is getting a teaching certificate. Stu is hanging out in Cinci. I'm also contemplating about setting up a commune in the Northwest for people to pursue creative interests without having to deal with the usual limits of mainstream society in 4 or 5 years... Anyone interested? --J. Kenward

appreciative solo piano. The interpretations on this release are a homogenous blend on the whole. The standout is Don McLean's "Vincent." Side two includes a few original compositions, along with an intelligent teaming of "Let It Be" and "Amazing Grace." SOUND: 4.

The Vernon Frazer Poetry Band • *Slam!* • "poetry and free improvisation" • 1991 • 60 minutes • \$10.00 or trade from: Vernon Frazer, 132 Woodycrest Dr., East Hartford, CT 06118 • This is probably about what you'd expect from free improvisational music coupled with poetry. Strong Beatnik sort of influence and all. But *Slam* is aptly named 'cos these guys launch into a frenzied whirl at seemingly small provocation and the energy carries you through. SOUND: 4.5.

Freak Beans • *Freak Beans* • "funk-punk-junk" • 1990 • 20 minutes • \$5.00 • Satan-On-A-Stick, PO Box 6387, Annapolis, MD 21401-0837 • Their note to me said, "The Freak Beans stand hard against Vannil Ice, 7-11, corporations, suit and tie types, high school dress codes, time, calendars, concrete, automobiles, CNN, George Bush, TV, Americans, McDonalds, old people, little kids, police, Cherry Garcia, Warrant, Poison, Enuff Z Nuff, MIDI, money, Jack Thompson, Right To Life, monster trucks, MTV, Wrestlemania, 9 to 5, religion, cold pizza, bad acid, banks, condos, plastic, social security numbers, O.C., L.A., N.Y., ATT, C&P, Frank Purdeu and just about everything else." This is a great mix of funk-punk-junk if there ever was one. It comes all together in a very psychedelic fashion, supported by Scott Carter's vocal de-

livery. The lyrics are included on the sleeve, but Scott rarely follows them too closely - which is good, 'cos the music is so alive it gives everything such a reactionary flavor, and spontaneous emotion. Recommended. SOUND: 4.5.

The Gear • *Work Poisons the Mind* • "college/alternative" • 1990 • 23 minutes • \$6.00 • Jeff Hunt/Bob Zabor, 20810 Nummer, Warren, MI 48089 • This band would love to play your town and sleep on your floor. Liner notes say this was recorded in the basement on 4-track - pretty amazing sound then (w/ real drums!). Clear-ringing distortion, speed, energy, and melody are a few of their favorite things. I especially liked the combination of "clear ringing distortion" on the guitars and strong vocal melodies. Member Bob Zabor says, "Detroit is tough for bands these days (why should bands be special?). With no real radio or 'zine support at home, we do what we can - solicit indie labels, open for local dinosaurs, and play out of town as often as possible." They also have two records available, *In the New Hitsville* and *blim*, both on their own Chocolate Mustache Records. SOUND: 4.

grae.com • *Media Sickness* • Chamel House Productions, PO Box 170277, San Francisco, CA 94117 • *grae.com* (Neil Herzinger) takes some tentative steps into experimental territory here, exploring what he calls "gray communication." Found sound collage, electronic manipulation soundscapes, processed percussion. It's a fairly well-rounded tape at play with a sick media. SOUND: 3.

Grave • *Into the Grave* • write: Century Media, 1605 Cahuenga Blvd. #200, Hollywood, CA 90028 • A searching, zombie on speed sort of death metal that will make you anemic just listening to it. SOUND: 5.

The Grey Spikes • *Sex & Hate* • "hardcore punk rock music" • 1990 • 40 minutes, chrome • \$5.00 • Vital Gesture, c/o J. Porterfield, 21610 Reynolds Dr., Torrance, CA 90503 • "The greatest band on earth," according to band member J. Porterfield, who's main bitch is "... that nobody spells our name right." That's "Grey" with an "e." The band is from Los Angeles. "Refusing to give in to the bullshit politics and ass-kissing" that goes on there, they've got a loose, raunchy kind of sound that could be influenced by some of New York City's 70's glam bands like the Dolls. Songs like "Sleaze-O-Rama," "Kill the Blue Horse" and "Psychopathic Bitch" serve to establish this connection further. *Sex & Hate* has a warm, thick sound like real rock 'n' roll should have. Recommended. SOUND: 4.

Gröuse • *Hand of Satan* • "satanic-psychadelic-metal-noise-jam-rock" • 1990 • 60 minutes, chrome • \$5.00 or trade • Mutant/Steeltoe, c/o John Krummel, 441 E. 9th St. #2, NY, NY 10009 • This is one psychedelic punk barrage (sometimes treading into Space

The Hermetic Academy

Rock territory), bordering just this side of mayhem. Fairly well-recorded, the drums come out sounding real good, fortunately which makes this tape even more energetic and frenzied. Truly on the edge. SOUND: 3.

The Hairy Patt Band • *The Morning Muck / Custard* • "psychedelic folk hippy noise rock" • 1988-90 • 60 minutes, chrome • \$5.00 or trade • Mutant/Steeltoe, c/o John Krummel, 441 E. 9th St. #2, NY, NY 10009 **The Hairy Patt Band** • *The Hairy Patt Band* • "psychedelic folk hippy noise rock" • 1990 • 90 minutes, chrome • \$6.00 or trade • Mutant/Steeltoe, c/o John Krummel, 441 E. 9th St. #2, NY, NY 10009 Both of these are good tapes if you like 'em raw and raunchy, loose and garagey. Made up of live takes (notably, at the late Shorty's Underground) and outdoor shows and basement recordings, some of them are pretty awful, while others are just like being there, just getting real loose and rowdy and having fun. SOUND: 2.5.

Heads Up! • *Duke* • Roadrunner Records, 225 Lafayette St. #407, NY, NY 10012 Roadrunner is currently releasing a lot of excellent hard rock with emotional energy and satisfying musical content. This release maintains that noteworthy consistency with a hard rock that is both bluesy and funk-influenced. Recommended. SOUND: 5.

The Hermetic Academy • *The Reality Show* • "pop rock / techno pop" • 1989 • 20 minutes, chrome • \$4.00 • Phanes Press, PO Box 6114, Grand Rapids, MI 49516 Exceptional pop songs with a decidedly progressive twist. Boughner's lead guitars are craftily arranged. Drums have a modern, hot bite to 'em. And Fideler's vocals are awkwardly perfect. I like this one a lot. SOUND: 5.

John Herron • *Courage* • 1991 • \$7.00 or trade from: Red Giant Records, 4022 So. State, Salt Lake City, UT 84107; 801-268-6046 Talked by his friends into releasing this tape (with an amazing bedroom-recorded 4-track sound), Herron's impressive percussive virtuosity gets the spotlight throughout this excellent tape of percussive instrumental music with a decidedly experimental bent to them.

Influences range from Free Jazz, Electronic and various Ethnic musics. There are several guest musicians, the sax and flute work of Dale Carlson being a real treat. And Herron takes the music in many directions, experimenting with various structures along the way to make this a work of substance, realized with skill,

and a real pleasure also. SOUND: 4.

Housebreakers • *Wall of Song* • "contemporary rock" • 1989 • 12 songs • \$5.00 or trade • James Reichenberger, 420 Rock Pl., Oshkosh, WI 54901-3980 Guitarist Kurt Calder is credited with "wall o' guitar" on this college-oriented release. The Housebreakers come at you with excellent songwriting skills and a clean mesh of guitars. Andy Cox's drums are frantic and do much to keep things humming while bassist Dave Geschke "thumps" below. And James Richards vocals have a touch of streaming consciousness. I liked this one. SOUND: 5.

Jacqueline Humbert & David Rosenboom • *Daytime Viewing* • Frog Peak Music, Box A-36, Hanover, NH 03755 From the liner notes: "Daytime Viewing is an extended narrative song, based on a casual analysis of daytime television drama and the audience phenomena such programming addresses. The piece explores the use of fantasy as a survival mechanism against loneliness, illustrating the human compulsion to inflate the mundane to mythological proportions. A central female character weaves tales, using threads of personal experience and the idea of TV as friend, as mantra, and as transformational window between imagined spectacle and the pedestrian plane." Humbert's poetry/lyrics effectively weave a tale of escape whose character attempts to grasp the meaning of it all in "Distant Space" only to run away from it in "Wishes." On the surface the music is plastic and saccharine – but the perfect foil for this work about embracing such things. SOUND: 4.

Brian Ironhorse • *Ironhorse I* • "alternative rock'n'roll" • 1991 • 60 minutes, chrome • \$5.00 • Brian Ironhorse, 3021-A Iowa St., St. Louis, MO 63118 Brian writes: "Brian Ironhorse ('The Mad Professor of Alternative Rock' – Les Aaron, DJ KHTK 'Hot 97' FM, St. Louis); produced, arranged, wrote, performed all instruments and vocals on this tape. He even designed the sleeve!" Well, "The mad professor of alternative rock" has got a seriously

inflated image of himself. "Alternative" seems to be the most overused term I hear for music these days (along with "eclectic," and anyone with Ironhorse's influences should really think more than twice before calling his music such. This is dated, heavy-handed, out-of-tune and off-key rock that needs more time spent on the music and much less on the press releases. SOUND: 2.

Tom Irwin • *Under a Maybe Moon* •

"folk, rock, country w/band" • 1990 • 45 minutes, chrome • \$8.00 or trade • Tom Irwin, RR #2 97, Pleasant Plains, IL 62677 I loved this tape! Irwin writes great folk-based songs laced with rock'n'roll energy and country realism. The songs were written over a five year period and the sort of depth you might expect from that is very apparent here. "Good Worker, Steve" is about putting your whole life into some company only to get nothing. "Markadee Kelley" has a beautiful minor-key melody. "Drunk On the Moon" is also a standout. Highly recommended. SOUND: 5.

ISISIS • i • "?-pseudo-experimental noise glop" • 1991 • 30 minutes • \$2.00 or "gladly" trade! from: Danny Elder, 1607C Palma Plz., Austin, TX 78703 The creativity on this tape begins with Elder's handpainted and assembled cover. A red eye with scratched writing on a piece of metal which is glued on the plastic tape cover. Elder's music, or "sound texts" are tumbling and percussive within which are placed found voices at various points. The combination works. This is a project that Danny Elder started as an outlet for contact and communications building with others interested in producing similar work,

and for the building of a personal community (via the mail). SOUND: 3.5.

Daniel Johnston • *Live at SXSW* • "singer/songwriter - lo-fi homemade" • 1991 • 30 minutes • \$4.00 • Stress, 4716 Depew, Austin, TX 78751 Johnston's probably one of the most famous persons in the cassette network. Several years ago he made some extremely lo-fi recordings of his songs. Live boom-box recordings of him singing and playing piano or guitar. What made these recordings special was the sheer power of his angst-ridden songs. And also that several of his songs are just plain great. He then proceeded to hang out at Austin clubs, passing his tapes out to people and bands looking for people to cover his songs. He's since played with the likes of the Butthole Surfers and spent time in and out of mental institutions. This tape features a few of his better songs, one side recorded live at Palmer Auditorium at the Austin Music Awards show in front of over 3,000 people, and side two recorded from two record store appearances Daniel made earlier in the day, like "Running Water," "Casper" (which, believe it or not, manages to add a whole new wonderful dimension to the two-dimensional cartoon character), "Do You Really Love Me" and the should-be-classic "Worried Shoes." Like his earlier tapes, it's just him and his guitar and his very emotional performances. Side one is fun to hear. The crowd is really supportive of him and Daniel rises to the very evident pleasure of the crowd. Side two re-does some of the same songs (plus a few others), but it's a

Ralph Litwin



Van Gogh's Roughriders

How far would you go to achieve success? Compromise your ideals? Alter your ideals? Deep six your ideals and perform "Little Rituals"? This highly realized concept album strings together a musical narrative via six songs, wherein an everyday white collar working stiff realizes in the title track that he might pay any price, to achieve his nebulous dreams. Solicited by a semi-demonic "Devil's Advocate," a Madison Avenue promise-you-the-moon-Svengali, our ripe for the picking Mr. No One is invited to "RISE UP," be a "New Man." Get with the Plan! Our still hesitant four-eyed Faust is opportunized to "Put those fears on wings..." and look at life, wide lens, through "ARUNE WITH A VIEW." Now, all our hero's buried desires come rushing up from the dark walls of his repressed subconscious to "BREATH" as he is made 'WELCOME TO THE CLUB.' But does success bring happiness? Or does the acquisition of material wealth merely elevate our ambitions onto a more rarefied plateau of dissatisfaction and desire? Our hero proclaims, "I'M SO WISE," but finds that each door merely leads to the next door, leading down a Twilight Zone hallway where knowledge is not necessarily wisdom; where the fruit of experience is a pair of shattered glasses, and where blind white eyes with pupils are compressed into small black dots. All this, and more is encapsulated in this thought provoking debut by Van Gogh's Roughriders.

Little Rituals

(Continued from page 14) "Do You Really Love Me" and the should-be-classic "Worried Shoes." Like his earlier tapes, it's just him and his guitar and his very emotional performances. Side one is fun to hear. The crowd is really supportive of him and Daniel rises to the very evident pleasure of the crowd. Side two re-does some of the same songs (plus a few others), but it's a

much better recording – better than his previous home recordings too. SOUND: 1-2.

The Kitchen • *Tape Jazz Planet 3* • "electronic and collage" • 1991 • 46 minutes, chrome • \$5.50 or trade • audiophile Tapes, 209-25 18 Ave., Bayside, NY 11360 The light synth-scapes, coupled with an expert use of found voices and hyperactive

takes on Eastern tones at times. "Small Hands" is a favorite because it's simply a beautiful song beautifully done and contains a lovely melody. SOUND: 5. **V Lee** • *Socks-N-Rugs-N-Rock-N-Roll* • "rock experimental" • 1990 • 45 minutes, chrome • \$5.00 or trade • Aural Adventures, c/o William Barnes, 5829 Bayside Ave., Richmond, CA 94804 While the first song, "Pop Star"

Heart Feel Happy • "eclectibilly / new acoustic" • 1990 • 55 minutes, chrome • \$12.00 (traders write first) • Ralph Litwin, 72 Dean Rd., Mendham, NJ 07945 Litwin likens his music as a combination of New Age thought and traditional musical influences and a limited use of contemporary equipment. Personally, I'm getting more than tired of all the political correctness that vari-

manipulation of a simple phrase, the other being the manipulation of Elvis Presley's "Heartbreak Hotel." The latter does attempt at a theme of sorts, billing itself as "King of Angels," the final line being "I could die." But with the plethora of similar work out there, this one pales by comparison to even the most mediocre. SOUND: 1-3.

Don Malone • *Soft Music Live 1/2/91*

• "experimental" • 1991 • chrome • \$5.00 or trade (prefer any art) • Don Malone, Box 32, Sharon, WI 53585 At times, Malone's electronic experimentation possesses a playful, tinkering sort of quality, while at other times he is patient and minimalist. He easily embraces microtonalism at various points, offering an intriguing array of synth tones throughout. This may work equally as well as quasi-ambient music or more challenging as satisfying electronic experimentation. SOUND: 4.

MC DJ Half • *Fear In Listening* • \$1

from Ooh Ooh Music, PO Box 2707, N. Canton, OH 44720; phone: 216-492-9072 These (this?) people run under a banner called "Technodelic Worldwide" which, incidentally does a good job of describing their top-notch synthesizer dance funk – it's technodelic. This is a very high-energy ride into groove land. SOUND: 5.

Doug Michael & the Outer Darkness • *Opening Remarks* • "rock instrumental" • 1990 • 60 minutes, chrome • \$4.50 to: audiophile Tapes, 209-25 18 Ave., Bayside, NY 11360 (or Doug Michael will trade from 2848 Hayes Way,

The Miracle

More totally, purely, thoroughly, unequivocally, unabashedly free improvisation from a loosely knit, ever-changing slew of creative buffoons. I think what most distinguishes the Miracle from most other improvisors is the free attitude toward instrumentation – anything and everything is an instrument, and everyone can play anything and everything is at hand, so no one is constrained to what he or she brought him or herself. And Leo and Jeanne bring bucketfuls of "trash" that's every bit as important as the "real" instruments. This tape starts off with the perennial cosmic soup exploration into controlled random sounds, then moves to a section where a bass line provides some structure while zsychedelic guitar and keyboards give it a spacey feel ironically akin to maybe the Grateful D_d flashing back to 1968, but much weirder. The second side bounces around to a variety of moods, from ethereal to manic to playful, with the spontaneous poeticizing of Chris Culhane prominent throughout, a unique feature of this particular Miracle tape, besides the fact that there's always different people on different instruments and artifacts, so it's ALWAYS different. . . Recorded in a 24-track studio direct to cassette. . . Also available from Harsh Reality Music. —Little Fyodor

percussion tracks makes this a must-have tape in my book. It's a moody atmosphere The Kitchen conjures up whose best segment is the one in which a sampling of Apollo 11 at NASA control is coupled with a lone Indian woman's plaintive singing. The Kitchen is a small German group of electronic musicians. Callers to the GAJOOP radio show have likened them to The Hafler Trio. Very highly recommended. SOUND: 5.

LMNOP • *mnemonic* • write: Baby Sue, PO Box 1111, Decatur, GA 30031 Another fantastic release by the one-man LMNOP. 17 powerful (hard rock in a Knack-ish sort of way) pop songs that have hooks you can really catch and a driving feel that makes me happy, even though the majority of the lyrics are really depressing in a drug-addled spin. You will not go wrong with an LMNOP release. And this one ranks right up there along with *Numbles*. OK – get 'em both. SOUND: 5.

La Sonorite Jaune • *Anastia* • \$6.00 • Complacency, PO Box 1452, Palatine, IL 60078 Outstanding "noise"-based ambience. This is not an assault on the senses by any stretch, rather using the sonic means that sonic assaults employ (feedback, altered percussion, etc.) in a rather relaxing fashion. Very well done. SOUND: 4.

Lavender Love Box • *treat* • Lavender Love Box, PO Box 1247, Portsmouth, NH 03801 Guitarist Scott Patalano (ex-Dollhouse) and vocalist Rex Havoc have fashioned a well-rounded tape that is strong both instrumentally and vocally. Careful, intelligent arrangements are the rule through each of the six cuts which mine a modern music genre, although Patalano's guitar work

sounds like The Human League done for humorous effect; the next song, "Messages" delivers up an electric guitar wall 'o sound. "She's So Bad," has a tremendous hook. "Do It With the Dead" has a theme that is much too obvious. That seems to be Lee's weakness here, but his attitude is light and this tape has some instrumental rock muscle (with various other touches, such as classical) to go along with the fun fare.

The Lift • *Oh, Bother* • write: 'Roo Records, 1022 Willow Green Dr., Newport News, VA 23602 This three piece has a progressive pop sound that contains clean, angular, happy, complex arrangements that bubble with a lively, energetic emotion. The vocal arrangements remind me of an old Starcastle album I used to like simply for that reason. Bryan Forrest's guitar work has an African Pop sort of influence showing its face, while Jay Culpepper's drumming is a hyperactive, jazzy kineticism. David Orr's bass is the perfect complement, going from pulse to melody to pulse and keeping it all together. This is a great tape! SOUND: 5.

Jacky Ligon • *The Symbol of Returning* • \$5.00 from: Unsensored Music, 209 Williford Ct., High Point, NC 27265 Ligon's jazz-influenced guitar work reminds me of John Hinds because they both have that ability to tear into it with a flaming finesse. Ligon, however, tends more toward melodic discovery than does Hinds; and while Hinds normally uses a full band behind his more lengthy excursions, Ligon constructs his own, equally effective backdrop over which to lay his crafty evocations. Recommended. SOUND: 4.

Ralph Litwin & Friends • *Makes My*

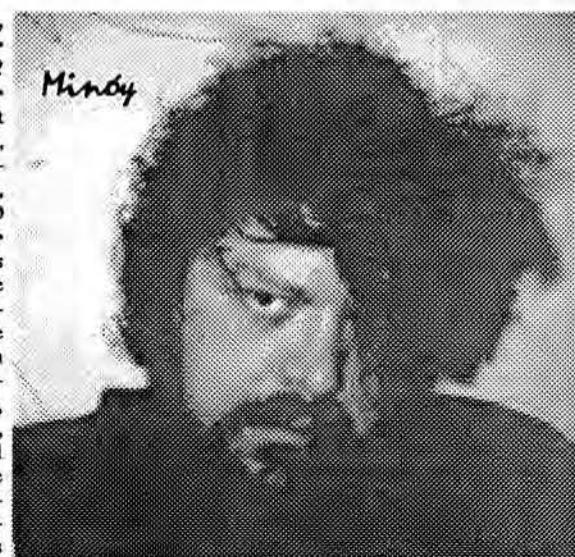
ous New Age Thoughtniks propound, which is probably exactly the reason I find (despite Litwin's description) this tape chock full of likable charm and a very real down-home-on-the-porch swingin' good time. It was recorded (for the most part) live in the studio and captures a large degree of spontaneity. SOUND: 5.

*L o v e ,
Calvin .
Look In-2
My Eyes .
write: Scott
Johnson ,
920 Ne-
braska SW,
Huron, SD
57350*

*This tape is
much more
raw and in-
your-face
t h a n
Calvin's pre-
vious tape,
Mr. Joy ,
which I still
consider one
of my all-
time favor-
ites. There's
an angry ,*

*cynical attitude that returns again and
again here through these lean, rock-
oriented songs that come off sounding
insistently alive with their biting, cau-
tic emotion. This is a great work by a
true artist. Highly recommended.
SOUND: 3.5.*

David Mahler • *The King of Angels* • Frog Peak Music, Box A-36, Hanover, NH 03755 This is simply a horrendous example of sample manipulation (for the most part). The two main pieces are simple in structure, one being the



Antioch, CA 94509).... Lots of adjectives could be used to describe Doug Michael's guitar playing on this tape. Fluid, clean, melodic, soulful, expert and firey come to mind right off the bat. Joined on sax by Daryl Fjeldheim on the first and last cuts, the latter, "Artificial Respiration" firmly occupies free jazz territory (ala Machine Gun) in an energetic give and take. But Michael's one-man jazz excursions take up the remainder of this tape in a variety of guises. Most of the music is melodic

with plenty of room for improvising. The cassette underground is currently home to a variety of solo guitarists who consistently produce excellent work, such as Bret Hart, John Hinds, Mark Kissinger and others... Now add Doug Michael to that list. SOUND: 3.5.

Min6y • *That Which Momentously Declares Itself Not To Be I and Yet Must Be. It Could Be Nothing Else.* • "experimental electronic" • 1991 • 60 minutes, chrome • \$10 (anywhere in the world) from: Min6y Cassette Works, 923 W. 232 St., Torrance, CA 90502. Min6y manages to coax his electronics to produce a huge wall of sound with an orchestral sort of grandeur that shifts like the lurching of a huge machine shrugging its weighted shoulders. SOUND: 5.

The Miracle • *Choir Boys From Jupiter* • 60 minutes • \$4 or trade from Little Fyodor, PO Box 973, Boulder, CO 80306-0973 (also available from Harsh Reality) • Got a chance to see The Miracle performing on video (from a tape of *Offbeat*, the new cable access show produced by Darrell Dreager and the guys from Hermanos Guzmanos) and it provided me some insight into just how impromptu and spontaneous their work is. The particular piece I saw showed Little Fyodor bouncing a ping pong (?) ball in metal trash can lid, catching it and spinning it around the circle and tossing it back up in the air. After a few moments someone else picked up another lid and the two played catch with them. And this is just a section of a wide variety of sounds that comes off, surprising or not, sounding fairly cohesive, for the most part. I especially enjoyed the sections which featured what Fyodor terms "psychedelic" guitar. This tape shows something different upon each listen. SOUND: 3.5.

MJB90 • *What Modern Was* • \$1 from Ooh Ooh Music, PO Box 2707, N. Canton, OH 44720; phone: 216-492-9072 • This is a true sampler, being one song from each of the four MJB90 (Michael J. Bowman) tapes currently available. And because he is simply one of the most inventive, infectious (as in he creates songs you can enjoy) and energetically talented participants in cassette networking today, if you haven't yet heard any of his tapes, you're \$1 could never be spent in a more worthwhile way than this. SOUND: 3.

M'Lumbo • *Plays For Young Lovers* • write: Maitre'D Records, 70 E. 10th St., NY, NY 10003 • Easy, fairly free-form, heavily percussive jazz music, covering such songs as "Norwegian Wood," "The Lion Sleeps Tonight" and "The Flintstones." The interpretations of each are so subtle as to make the change from one piece to the next hardly noticeable. But the percussion work throughout is delightfully full traversing Jazz and World Musics and melding them into a whole. SOUND: 5.

Monet's Gardens • *Pray* • 1991 • \$7.00

• Imagine! Records, 4432 Telegraph Ave. #83, Oakland, CA 94609; phone: 415-530-7314 • Decent rock-based songs here that get off to a shaky start. The added instrumental work of a bevy of musicians (particularly James Hurley on violins) is a welcome plus that moves things in the right direction. SOUND: 3.5.

Muudo • 64D • Muudo, 52 Delmar Ave., SI, NY 10312; phone: 718-317-1860 • Exclusively ambient space drones that flicker almost imperceptibly as much as stars. SOUND: 4.

Neo Pseudo • *World of Symbols* • "trolkaz" • 1989 • 45 minutes, chrome • \$8.00 from: Nu Vu Du Music, 3 Vanderslice St., Phoenixville, PA 19460; phone: 215-983-9927 • An impressive musical conglomeration of jazz, folk, rock, progressive and more elements which sees the band pulling out a whole lot of musical muscle to propel these well-conceived songs. Paul Butler's clarinet and saxophone work really adds a welcomed dimension to all of this. Smooth. SOUND: 4.5.

The New Improved Jook Savages • *Night Nurses on a Control Trip* • "irreverent" • 1990 • 20 minutes • \$5.00 or trade • Holy Funk Productions, PO Box 2329, San Anselmo, CA 94960 • The first song is called, "It's So Fucked," and describes everything that's wrong with the world "... worse than the new Coke." Then the second proceeds to say that if you just sit around and bitch about things without taking a stand or doing something better, then you can, as the title says, "Go Fuck Yourself." The final song, "The Ballad of Idi Amin," is done in a Bo Diddley rhythm and is an ode to the meanness of the baddest of men himself. Very funny, intelligent commentary stuff here, using humor as "... the only weapon left to enhance the human mindset." Recom-

mended. SOUND: 4.

Nomuzic • *News You Can Choose* • audiophile Tapes, 209-25 18 Ave., Bayside, NY 11360 • Driving, fat, analog synth rhythms with spacey backdrops and complimentary vocals with

and features arguments with the host regarding the nature of so-called flying saucers in which the radio host calls Elder a zonked-out idiot and people call in to say whether they agree (seems to go about half and half). SOUND: 1.



lyrics that are quite impressionistic, sometimes bordering on the surreal. My favorites are "Circuits Training" with guest L.G. Mair Jr.'s warm bass groove and the two pieces with guest guitarist Trev Ghost. Doug Walker, Jack Hurwitz and Jon Corde of Alien Planescapes also guest. SOUND: 3-4.

Nuvo West • *Ranchero* • 1991 • 30 minutes • \$5.00 • West Records, 3034 E. Flower St., Phoenix, AZ 85016 • I don't know whether or not this is "...

Only Living Witness • *Only Living Witness* • "hardcore, metal, whatever" • 1991 • \$4.00 • Look Again Records, c/o Jonah Jenkins, PO Box 1090, Hudson, NH 03051 • Excellent, wild, aggressive music here. Thrash and metal influences are here on this three-song tape, but singer Jonah Jenkins can sing through his rapid-fire delivery, fighting to propel and keep pace with the Stevenson brothers' guitar and drums. Jenkins also publishes a 'zine called *Look Again* which is recommended. SOUND: 4.5.

Pain Clinic • *My Dog's Name Is Spot* • "collage, industrial, klezmar" • 1991 • 60 minutes • \$3.00 or trade from: Alex Cook, PO Box 17705 LSU, Baton Rouge, LA 70893-7705 • More or less an endless stream of noisy collages, strung together in a mostly random manner. There are some nifty juxtapositions that pop up now and again; such as an old school documentary -sounding gentleman taking us through the definition of noise and music while some sort of sappy song is playing in one channel making the song into noise. These instances are too far between, however. If you're interested in or are producing this sort of work yourself, you might want to send Alex some of your work, as he is host of a program on KLSU. SOUND: 2.

Sal Robert Pauciello • *The Psychic Beach Head Anti-Colonialism Music* • "rock, experimental, satire, etc." • 1990 • 45 minutes • \$5.00 or trade • Spinal Cord Studio, 9 Stanley St., Irvington, NJ 07111 • Pauciello's experiments in sound are minimal explorations in mostly noisy terrain. Metallic, feed-



mended. SOUND: 4.5.

No Radio • *Where the Hell Is God When We Need Him Now?* • "aggressive modern rock" • 1990 • 25 minutes, chrome • \$6.00 • R. Silver, 213 E. 25th St. #1B, NY, NY 10010 • "Aggressive modern rock" is right on the mark here. No Radio is a tight 4-piece with equal elements of thrash, metal and hard rock, leaning heavily towards political themes. They were the winner of "East Coast Rocker" Best Unsigned Band Contest for 1990-91. The pace is fast and every song is a keeper. Recom-

the next logical extent of the 'cowpunk' sound," but it features some decent western-tinged rock and twang. The instrumental "Ranchero" is my favorite here, and I would have liked to see more of the edge present on that song show up more often. SOUND: 4.

Obscure Research Labs • *Voice of Obscure Research Labs* • "spoken word" • 1991 • 30 minutes • \$3.00 (cash only) • B.T. Elder, PO Box 15266, Santa Rosa, CA 95402 • This is a funny compendium of stuff from appearances made on a local FM station

Pain Clinic**My Dog's Name Is Spot**

This is our first tape project thing Pain Clinic managed to put together and send out. Pain Clinic is concerned with the multifacetedness of human existence. Pain Clinic is man's best friend. Pain Clinic is always on the ball. Pain Clinic is a registered trademark of Beatrice Corp., and all laws apply. Pain Clinic is behind door number three. Pain Clinic is dancin' on the valentine. Pain Clinic is my best friend. Pain Clinic is into bowling. Pain Clinic is a thinly veiled collective. Pain Clinic is contacted through Alex V. Cook, our drudge. Pain Clinic digs the Warholian fascination with American cheeziness. Pain Clinic is looking for a job. Pain Clinic is more personable when you get to know them. Pain Clinic is towin the line. Pain Clinic is why birds suddenly appear every time you come near. Bye y'all. Write soon. Love the Clinic. --Alex Cook

back, jarring percussion and other sorts of clashes exist alongside minimal sonic blurs that serve to dissect the more multi-layered pieces. Humorous references to "the Mob" are thrown in along with one or two "songs," but this is for lovers of sound experimentation. Also check out Pauciello's semi-corresponding newsletter *Focusing In On the Man In the Moon*. SOUND: 3.

Sal Robert Pauciello • *Arthropod Suite* • "experimental, mood" • 1991 • 12 minutes • \$4.00 or trade • Spinal Cord Studio, 9 Stanley St., Irvington, NJ 07111 • Short experimental work, focusing on alternative sonic manipulations of guitar with various other devices (bass, drum programs, percussion, sound effects, Oriental xylophone, Chines chimes and bells, synthesizer, electric piano and other assorted tricks and devices) serving as backdrop. This is a very lean, non-musical piece of work with sounds hard-panned left and right in an effective, if limited, collage. SOUND: 3.5.

Phobos • *Alien Marches* • "synth-instrumental (new age?)" • 1991 • 15 minutes, chrome • \$2.00 or trade • Marc Hans Rummig, 9716 A Hopkins Rd. SW, Tacoma, WA 98498; phone: 206-584-1269 • A very lush-sounding tape of three synth instrumentals real-

ized on an ESQ-1 via MIDI. Phobos is Marc Hans Rummig who has been involved with synthesizers as a hobby since 1976. Subtle nuances fill out the arrangements with depth. The main part of "The Vulcan March" would serve very well as a theme to a TV series, with its mechanical, yet solid melodic foundation. SOUND: 5.

Plateau • *This Bug is For You* • "your guess is as good as mine" • 1989-90 • 90 minutes, chrome • \$8.50 (\$11.00 foreign) • Robert Horton, c/o Pinnacle Publishing, 55 Osgood Pl., San Francisco, CA 94133 • Stylistically, I might throw this one into the jazz pile; but it also contains short sections of ambience in its interesting interplay of instruments. Plateau has been in existence for 7 years, gathering to "...have fun and play the rather odd compositions of Robert Horton." A few of the "well-known" players here (at least to me) include Mike Shannon, Matthew Johnson and John Hudack. The ensemble playfully flirts with microtonality as often as not, giving Horton's compositions a very free form feel. And the instrumental diversity here helps keep the proceedings consistently intriguing: Hal Hughes on violin, Rick Frazier on wood blocks, Mike Shannon on erhu, —to name just

a few in a teeming sea of invention. SOUND: 4.5.

The Poops • *Weird Scenes Inside Your Underpants / Asthenia / Cool* • "sing-along/noise-hell" • 1991 • 73 minutes • \$3.00 or trade • Dave Schall, PO Box 2143, Stow, OH 44224 • The Poops sound frighteningly close, thematically, to BIG POO GENERATOR (reviewed elsewhere in this issue) with a plethora of tunes about poop and food. But they diversify with songs about being stupid and whatnot. The interview toward the end of their side likens their philosophy to Ghandi. The style reminds me somewhat of Areknyterne (from Norway) with rock/pop type songs and manipulated vocals and just plain fun stuff. I don't normally like

this sort of insanity, but for some reason (probably 'cos it's well done) I really like this one. SOUND: 3... Asthenia's tape has five long (8 minutes average) pieces of a bubbling brew of guitar, noise and samples — all processed and toyed with in numerous ways (both electronic and tape manipulated). Analog synth is present also with its characteristic washes. The samples are not given any more prominence than other sounds which is a very effective way of melding each of the sounds together, creating an interesting, insistent ambience. Let me stress that this is a unique sound. SOUND: 3.5.

Prague Spring • *Prague Spring* • "electronic pop" • 1989 • 46 minutes, chrome • \$6.00 • Braidwood, Box 4621,



Sal Robert Pauciello

Prague Spring

"Adagio" — I was thinking about the "Adagio for Strings" by Barber, and I was thinking about how I wanted to make an introduction to "Give Me a Sign." Originally, they were just part of the same song but since they were on different files in the computer I just went ahead and gave them separate names. "Give Me a Sign" — I was trying to make something that was like the refineries on the Turnpike and the loss of God in the 20th century. I was also convoluting that with the idea of the desolation of unrequited love. "Real World" — Is an ironic ballad. It always occurred to me that when people talked about the "Real World" it was this really awful, horrible thing, but they never realized that that idea is a self-fulfilling prophecy and that they are the ones that make it that way. "Waving Goodbye" — I was reading the Studs Terkel book *The Good War* about WWII and I came upon this first hand account of the airman in a bomber

over the Pacific watching as another bomber in their squadron crashed into the ocean. As the plane was going down, he saw the gunner in the bubble in the top of the plane waving goodbye. By coincidence when I looked to see who had given the account, it was the poet John Ciradi, was a good friend of my parents when I was little. "World Without End" — At the time I wrote this I was listening to some African music on an unlabeled tape I had. The bass line was evolved by a computer algorithm to make it incorporate subtle changes as the song progresses. "Breaking Away" — I was thinking about the woods, sort of a swampy environment. "Hold You Forever" — This is a cold, wet, grey day where your breath is a dense fog and your face becomes damp but you remain outside because you know that there is something almost spiritual about the weather. "Dona Nobis Pacem" — In fact, the rain is a sacrament and we are absolved by absolution.

Metuchen, NJ 08840 Top-notch Euro-synth rock whose obligatory distance and tightly sequenced pulses, rhythms and melodies are offset by the evocative baritone of the vocalist. An emotional and intriguing work with depth. Recommended. SOUND: 4.

Primal Virtue • *Primal Virtue* • T.O.G., PO Box 4542, Arlington, VA 22204; phone: 703-685-0199 I was playing an incarnation of this band called The Arlington Fusion Hackers (a hilious song called "Embassy Lounge") on my early morning radio show, and I got a call from someone who asked if I was playing Zappa. Now this could call into question the intelligence of this listener if the quality, technical expertise and performance savvy of this band wasn't so top-notch. And that it is. T.O.G. is releasing a whole bunch of jazz-inflected music that you really should check out at the first opportunity. SOUND: 5.

Stephen Purcell • *Orbits* • 1991 • 46 minutes, chrome • £3.75 • Alternate Media, 28 Smalldale Rd., Great Barr, Birmingham, B42 2RX, ENGLAND; phone: 021-444-0298 This one reminds me a great deal of the Hal McGee/Chris Phinney tapes I reviewed in last issue. Callahan embraces analog synths and their sweeping, blurring, spacey, fat drive. It's a whole lot of the same thing, albeit done very well. The technique on this one is to have an airy drone panned hard to one channel, while a dirty one with similar timbre dances around and is tweaked and modulated. The whole effect is ambience. If you like the spacey warbling of the Mini Moog you'll definitely like this. SOUND: 4.

Repercussion • *Not a Happy Man* • 1991 • 57 minutes, chrome • \$5.00 from: Davis White, 11300 Links Ct., Reston, VA 22090-4805 Repercussion plays energetic rock 'n' roll with plenty of feeling and damn good songs. Don't wait for the CD - get it now while the iron is hot and sweaty. SOUND: 5.

Resurrecting April • *Early in the Evening* • "easy going rock/folk" • 1990 • 15 minutes, chrome • \$3.00 or trade from: Resurrecting April, PO Box 2144, Morristown, NJ 07962 Singer/songwriter and guitarist Jim Krueger's description of this as "easy going folk/rock" is not how I would describe this. Krueger offers three songs and a short instrumental break here. All three songs are quite strong. Josh Yerington's drumming does a lot to propel these songs with energy, while my pick of the lot, "Pears," possesses a rhythmic and percussive nature all its own, sans Yerington's powerful skins. This short taste has left me wanting more and I, for



Repercussion

one, would certainly look forward to a solo acoustic show by Krueger in my town. Recommended. SOUND: 5.

Rich Arithmetic • *Cambridge* • "power folk/pop" • 1991 • 11 minutes, chrome • \$3.00 or trade from: Optional Art, PO Box 22691, Seattle, WA 98122-0691 Three tightly structured songs in an energetic pop mode, containing strong hooks and perfect songwriting sense. Should appeal to everyone who knows a good song when they hear one. SOUND: 5.

Ritual Sacrifice • *The Inhuman Race* • "thrash, speed, death metal" • 1990 • 14 minutes, chrome • \$5.00 or trade from: Ritual Sacrifice, 212 Waterman Ave., North Providence, RI 02911 Well, the self-description pretty much says it all with this one, other than Ritual Sacrifice deliver the goods. SOUND: 4.5.

Del Roberts • *Living In A Zoo* • "pop/rock" • 1990 • 38 minutes • \$5.00 (or trade) from: Shinbone Alley Productions, 21 Bond St., NY, NY 10012 Given Roberts' vast travel experiences, this is a disappointing release. Much talk is given to traveling and finding your way back and leaving and like themes but this is somehow trivialized with catchy hooks and mundane choruses. The cheesy synth instrumentation that is given heavy reign throughout most of the tape does absolutely nothing to change this. The cover art shows Roberts playing some sort of foreign stringed instrument with newspaper blurbs about escalating violence and crime. The title cut attempts to portray this; yet at the end of the song you hear police sirens blaring and a voice-over that says something to the effect that all criminals must beware that they will be made to pay for their crimes. I kept expecting something that hit at the source; at least a hint at why these things are so prevalent in our culture, what lies behind the fear, what fosters the violence. . . But the song ended and all I'm left with is that if we only punish "criminals" the crimes will end. I guess it's the 90's version of "Living In The City." SOUND: 4.

Rocknoceros • *We Are Rocknoceros and We Eat A Lot* • \$5.00 from: Rocknoceros, 1300 So. 13th St., Philadelphia, PA 19147 This is an extremely fun tape, recorded in their

theatrical, "You can sing along here." Cool. I did, and you can too. SOUND: 3.5.

Rötton Kidz In Thailand • *The Ugly*

Rich Arithmetic

For the past 10 years I've played in several new wave and/or roots pop bands in which I was usually the primary songwriter and arranger. However, with the break-up of my last band, *POINT NO POINT*, two years ago, I took a hiatus. A year ago I began itching to get out and play again but really didn't want to go through the pain and hassle of looking for new people to work with, the crummy auditions, the endless running of ads in the local rock papers, etc. So I started to think about putting out something as a solo artist. My music has been called "pop" and has been compared to Elvis Costello, Squeeze, The Beatles, and The Byrds - the common thread being emphasis on songwriting craft: lots of guitars, melodies and harmonies; and an attempt at thoughtful lyrics. My brother, however, likes to call this sort of music "power folk." This latest cassette is still very much within that vein. And while the tape's three songs can be listened to separately, there is a common theme running through them, as well, so in some respects, I suppose it could be called a "concept single." Dwelling so much on songcraft isn't the most popular thing in Seattle these days with Soundgarden and Mudhoney's grunge rock typifying the dominant Northwest style. In fact, *Factsheet Five* called my music "an anomaly in the home of SubPop." And in a back-handed compliment Seattle's grunge rock bible, *Backlash*, implied my wimpiness, by saying my music is like "really good vanilla ice cream - you usually want sprinkles or nuts or something with it." However, the dominant local rock rag, *The Rocket*, said my "musicianship (is) in a class above most Seattle bands," and in reviewing my new release, they compared me favorably to tow other hot Northwest acts with pop overtones, *The Posies* and *The Dharma Bums*, and said Rich-Arithmetic is "everybit as deserving of fame and fortune. Maybe more so." So it's a mixed bag playing pop music in Seattle, because "pop" doesn't necessarily mean "popular." And a favorable review is one where the reviewer can appreciate the craft without necessarily liking the music.

Orchestra of the 7 Goblin Girls • "improvised, experimental rock" • 1991 • 60 minutes • Write for price to: The Outdoor Planet, 6397 Glen Knolls Dr., Orleans, Ontario, K1C 2W9, CANADA • • • Progressive, free-form rock with vocals and a large wall 'o guitars and percussion sound. Reminds me of ST37,

aged to put this album together just for fun. We would be slightly surprised if one day one of these songs hit the charts in a Moslem country like Malaysia, Yemen or Egypt. We recommend that you sit back with a hot glass of mint tea and have a listen. This is good music for meditation." Well, seeing as it was 3:00

sequencer-like rhythm. The fourth piece contains over-driven guitar, again in a Far Eastern mode. The last piece on Side One begins with what sounds like a standard rock guitar rhythm, only to shortly introduce a speed-manipulated guitar flying frantically through a hyper-speed Eastern melody. Side two's

maiden piece is instrumental folk-rockish with acoustic guitar being the lead instrument this time out. Then a synth piece, returning to more Eastern themes. Bamboo flutes, bluesy guitar excursions, funky jazz, percussion (the acoustic percussion sources throughout this tape are a real treat, incidentally) and more round out this excellent, highly recommended tape. SOUND: 4.

Oööl and the Röttön Kidz • *Planet Freedom* • "improvised, experimental rock" • 1991 • 60 minutes • Write for price to: The Outdoor Planet, 6397 Glen Knolls Dr., Orleans, Ontario, K1C 2W9, CANADA • • • Shortly after hitting the play button, you know this tape is truly something special. The Röttön Kidz blend progressive rock and Far Eastern musical influences into a very pleasing whole that hits all the right places for me. This tape was recorded in the Far East: Thailand and Tonga. Warm performances. This is an extremely political, pointed statement for individual freedom. Songs for Tibet and Vietnam. "Those Who Came Back" salutes the student uprising at Tianamen Square. While the music just flows and takes you up in the spirit. Enchanting and uplifting. Very highly recommended. Watch for an article on the Röttön Kidz worldwide organization to appear in the new *Electronic Cottage*. SOUND: 5.

Oööl Zero-D and Zed • *Green Asia* • "improvised, experimental rock" • 1991 • 60 minutes • Write for price to: The Outdoor Planet, 6397 Glen Knolls Dr., Orleans, Ontario, K1C 2W9, CANADA • • • Though improvised, this has a very strong structure with elements of Far Eastern, Classical and free-form jazz. According to the liner notes, instruments used here are: Mongolian guitar, Runic guitar, tiger drums, bass guitar, keyboards, sho-nah, violin, saw doo-ung and bamboo flutes. Side one is the more energetic side, while side two gives a softer approach. The high point, for me, is the intense guitar work on



and the guitar work is like some of Bret Hart's stuff. Should also appeal to rock-poetry lovers. SOUND: 3.5.

Zero-D • *A-Bomb A-Rabs* • "improvised, experimental rock" • 1991 • 60 minutes • Write for price to: The Outdoor Planet, 6397 Glen Knolls Dr., Orleans, Ontario, K1C 2W9, CANADA • • • The liner notes state: "Dear Beloved Listeners: We have always loved Arabic music. Over the years we man-

a.m. one morning in early October when I had the distinct pleasure of sitting back with this — coffee was my hot drink of choice. The first piece is a rockin' jazz jam with a wet sax skankin' right along. So much for the common form of meditation. But the second piece, "Nuclear Golf," slinks into a lighter chopstick sort of a groove. The third piece has a strong Far Eastern musical theme done with a fast-paced

much of side one and the tuned percussion on "The Historical Song." Highly recommended. SOUND: 4.

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Satori Circus • *Equilibrium* • "alternative, poetic, modern rocknroll" • 1991 • 44 minutes, chrome • \$8.00 (traders write first) to: Russell A. Taylor, PO Box 133, Troy, MI 48099 • • • This is a one-person project incorporating a "... fusion of music, poetry (in lyrical form), film (super 8 and slides), theatre, and

Del Roberts

Born in Jackson Heights, Queens in 1952, Del Roberts began writing songs at twelve. He played keyboards for a number of local bands in 1968 through 1970, including ROUGH 'N READY and the HEIGHTSMEN, but hated the stage and quit performing. For the next couple of years various groups played his music but only one group was signed to a recording contract, DOUBLESPEAK, which cut "Hypnotic River of Sound" in 1975. The single was released but "died an ignominious death." From 1976 through 1987 Del Roberts travelled. For three years he wandered the U.S. and Mexico while "working odd jobs, writing, and tripping extensively." Although many of his songs were published none earned him very much money. In 1979 he left the States he says "for good" and lived in Europe for a number of years where he helped found the literary journal The Ex-Patriot, to which he contributed poetry. From 1984 through 1987 he explored the Far East, finally reaching Tibet — where we first met — the very day the Chinese government began expelling foreigners after the October uprising. He managed to take hundreds of photos of Lhasa, in what was a virtual police state at the time, including the burned down police station from the roof of the Jokang, and he helped the New York Times get the story out when the electricity was cut because he was the only one with a flashlight. When he was forced to leave seven days later for



Del Roberts

*"interfering with the internal affairs of the Chinese government" by handing out pictures of the Dalai Llama, I helped to convince him to return home. When he arrived in New York he called on an old friend who invited him to stay at her place and work on the music he had written during his travels. She convinced him to put out his own album and helped him finance it. After three years of work it was completed. The album is titled *Living in a Zoo*. When I heard the album I decided to form Shinbone Alley Productions to publish his music and help distribute it. If your readers say that they read about "Living in a Zoo" in GAJOOB we will be glad to send them a copy for half price (\$5.00). The entire album was done by George Del Roberts. He wrote all the songs, played all the instruments, and sang all the voices by double tracking on a TEAC 3440. He also designed the album cover. After having met Del Roberts, I discovered that there were many singers/songwriters who deserved a wider audience. I decided to make Shinbone Alley Productions [address with review] a vehicle that others could look to to hopefully help them get some exposure. If other songwriters are interested in being published and having someone behind them they should feel free to contact us. If they provide a demo and a SASE we will do our utmost to get back to them within two weeks.*

dance)... Minimalist contemporary theater set to modern rock 'n' roll. "Everything about this tape is outstanding – from Russell Taylor's colorful, cover art to the full arrangements on the tape. This does have a modern sound. I especially liked Taylor's bass playing. Great performances all around. The songs themselves are compositionally well-crafted, yet possess an exploring that often surprises you with intriguing turns along the way. Taylor describes the songs as "... ranging from birth to death to love to hate to identity to perseverance." The song selection is perfectly balanced, my two favorites being the up-front, confrontational "Much Content," with its line, "What I want, man, is a wife, a car, a dog – what I want, man, is a GUN!" And the change of pace of "Rightfully Mine," along with its wonderful melody. Taylor's lyrics are full of poetic imagery with a nice, flowing beauty that threatens to become enigmatic all the while tracing lines around your senses. Highly recommended. SOUND: 5.

Ron Scarlett • *Ripped Up Real Good* • "original rock" • 1991 • \$7 or trade from: Ron Scarlett, PO Box 3101, Boston, MA 02128 • Well, this one was a pleasant surprise of tight blues and folk flavored rocknroll with a whole lot of edge and sheer energy. Among Scarlett's 11 songs here, there is not a single bad one in the bunch. And Scott Ricciuti and Greg Passler's guitar work is a real treat to anyone who enjoys fiery rock 'n' roll guitar playing like it should be played like I do. Recommended. SOUND: 4.5.

Art Paul Schlosser • *Happy Birthday* • "wierd

comedy and thought provoking songs" • 1990 • 30 minutes • \$5.50 from: Art Paul Schlosser, 214 Dunning, Madison, WI 53704 • This is a real fun tape with the very personable Art Paul singing in an extremely loose fashion and playing the same rhythm on his double-tracked acoustic guitar and launching into several kazoo solos along the way. "Waltz With Me Wanda," "30 Over the Edge At 29" and "God Took My Drugs Away" are favorites. SOUND: 4.

Screamin' Popeyes • *Screamin' Popeyes* • "experimental music w/ vocals" • 1991 • 29 minutes, chrome • \$4.00 or trade from: Jeff Olson, HCR 1, Box 324-1, Hollister, MO 65672 • • • **Screamin' Popeyes** • *Gas Music From Jupiter* • "experimental" • 1991 • 21 minutes, chrome • \$4.00 or trade from: Jeff Olson, HCR 1, Box 324-1, Hollister, MO 65672 • • • **Screamin' Popeyes** • *Magnavido* • "improv free music" • 1991 • 60 minutes, chrome •

\$6.00 or trade from: audiofile Tapes, 209-25 18 Ave., Bayside, NY 11360 • • • **Screamin' Popeyes** • *Ah, Squid* • "experimental" • 29 minutes, chrome • \$4.00 or trade from: Jeff Olson, HCR 1, Box 324-1, Hollister, MO 65672 • • • Electronic manipulations, theoric poetry and found spoken word, various percussive accents and a whole stew of other stuff are combined in an exceptionally clean collage-oriented tape that is, at the same time, vibrant with activity. A very nice flow is accomplished from one diverse piece to the next. All of these releases are of such exceptional quality, you really can't go wrong with any one – and I would highly recommend you get your feet wet with at least one of these. SOUND: 4.

Sentridoh • *losers* • "indie folk noise" • 1982-90 • 60 minutes • \$4.00 from:

This is the first tape by Sherman I've heard and I like his fun approach to the whole recording thing and his seemingly DIY ethic is strong too. Guy reminds me a whole lot of Tom Furgas' Courtesy Patrol tapes with their bouncy poppiness and Dino DiMuro for the humorous quirkiness. If you like those you'll definitely like this. SOUND: 3.

Shit Brothers • *Handcuffed* • Write for more info at: Butt-Tapes, c/o Steve Davis, 24-10 Higashidacho #604, Fine Kadoma, Kadoma-Shi, Osaka, JAPAN 571 • • • Band member Steve Davis says, "This was recorded in my fucking apartment on my 4-track." It contains some good experimental guitar work, some delay pieces that go over particularly well, flirting with atonality just a bit to make things interesting. It's a fat, ominous sound that could stand more work on the recording end of it. Re-

songs with interesting twists (I especially liked the recurring bridge of "Mind's Eye"), nice vocal harmonies (and good songs to hook 'em onto) with an edgy element against slashing, kinetic guitar atmospherics and one intelligently programmed drum machine (possibly augmented with acoustic drums and percussion). The Simpletons smartly focus on the fact that they've got a bunch of strong songs here. This one's recommended and I hope to hear more. SOUND: 4.

60 Cycle Hum • *More Space-Time Anomalies* • "psychedelic, electronic, improv" • 1990 • 90 minutes, chrome • \$5.00 cash or trade for same length and type from: DBAR, c/o Pete Harrigan, PO Box 807, Warwick, NY 10990-0807 • • • Formed in the Spring of 1982, 60 Cycle Hum (here) consists of the standard rock instrumentation of bass,



Shrimper Tapes, PO Box 1837, Up-land, CA 91785 • • • Although there are a couple fairly decent sections on this tape, this is really for serious fans or collectors of Lou Barlow-related music (Barlow was formerly of Dinosaur Jr. and has been recording tapes in his bedroom for nearly a decade). It's really about what you'd expect to hear from a guy and his guitar and singing into a lo-fi system. The couple instances of sonic experimentation are more or less dismissable. SOUND: 2.

The Seventh Sister • *Everything And Nothing* • Write for more info at: Vinyl Records, PO Box 1232, Madison, TN 37116-1232 • • • A nice sort of diversion. I find it hard to classify this one. The songs are rock-based with kind of a quirky attitude. It doesn't sound too much like them, but for some reason I'm reminded of early Talking Heads. SOUND: 4.5.

Guy Sherman • *Well-Behaved* • write: 267 E. 10th St., NY, NY 10009 • • •

minds me of GENSCH. SOUND: 2.

Slit • *God's Music* • "industrial electronic" • 1990 • 46 minutes • \$2.00 or trade from AMS Communications, c/o Adam Douglas, 44 So. Palomar Dr., Redwood City, CA 94062 • • • Strong Industrial-type music here (recorded in Adam Douglas' dorm room) with driving rhythms, distorted vocal and airy synth backdrops. Punctuated by electronics here and there. Much invention is evident, making this one of the more outstanding releases of this type I've come across in a while. Douglas calls it "... decisively morbid, as this is to combat the teeming life surrounding me... mostly demons and flames." A major influence on the lyrics is the surrealist "Automatic" style. SOUND: 4.

The Simpletons • demo • Write for more info at: The Simpletons, 307 O'Neil Circle, Hercules, CA 94547; phone: 415-924-8462 • • • This one falls firmly into the melodic college guitar rock category with a strong selection of

guitar, drums (along with synthesizer). They play very well together as an ensemble. Wes' drumming is very jazz-oriented, while Pete provides a similar anchor with a voice of its own. Nelson's guitar work possesses diverse sonic qualities from piece to piece, rarely flashy and playing with the space. Recommended. If you're in Pete's neck of the woods in April check out a live performance jam (see more info in the classifieds section). SOUND: 4.

60 Cycle Hum • *Intuitive Concepts* • "psychedelic electronic improv" • 1987 • 90 minutes, chrome • \$5.00 (trades preferred, but please be fair) to: Dancing Bear Audio Research, PO Box 807, Warwick, NY 10990 • • • This reminds me somewhat of Gensch. And the reason I bring that up is that I always found that name rather descriptive of this sound with its kind of rubbery, slippery, bassy kind of grungy improvised musical clay. Hum's style is much more improvisatory, however, although their form of improvisation is very intuitive.

SOUND: 3.

Slatch • *J37* • 1991 • 30 minutes, chrome • \$4.00 from: Slatch, PO Box 1907, Hurst, TX 76053 • Slatch is "... a four-piece band with nothing better to do." Top-notch, full-sounding hardcore with lots of energy, just how it should be. Influences range from AC/DC to Wipers to crappy radio rock. "Wasted Deception" is my favorite, but this tape is tight from beginning to end. One interesting note is that the tape I received was a C-90 that had been spliced to 30 minutes. Smart. SOUND: 5.

Kevin Slick • *Ratt-Roe* • "all styles" • 1986 • 45 minutes, chrome • \$5.00 or trade from: Nu Vu Du Music, 3 Vanderslice St., Phoenixville, PA 19460; phone: 215-983-9927 • This is a very strong album of songs in sort of 60's blues vein that reminds me of



some of Eric Clapton's work. This has a soft atmosphere (with lyrical depth) to it that begins perfectly with the slide of "Listen Very Closely" and ends with the clean guitar lines of "Everything is Fine" dancing their way through the mix. A nice mixture of songs, including Ed Nardi's Marimba on "Moon Over Electric Canyon" make this a great listen from start to finish. SOUND: 4.5.

Kevin Slick • *Tap Dancing in the Middle Ages* • "all styles" • 1986 • 40 minutes, chrome • \$5.00 or trade from: Nu Vu Du Music, 3 Vanderslice St., Phoenixville, PA 19460; phone: 215-983-9927 • This one's a little more lean and direct. I'm becoming more impressed by Slick's shear breadth of work. SOUND: 3.5.

Kevin Slick • *Knowledge Is Power* • "October" • 1988 • 50 minutes, chrome • \$5.00 or trade from: Nu Vu Du Music, 3 Vanderslice St., Phoenixville, PA

19460; phone: 215-983-9927 • Slick conjures up a more reflective atmosphere throughout this one. The songs are longer than on the previous two listed here, allowing for some instrumental passages to realize their own sort of contemplation. Slick also makes effective use of a recurring guitar figure that works to keep the somber mood constant. "Rabbit Run" has a great clincher line: "You're just not worth the time it takes to forget." SOUND: 4.

Kevin Slick • *Class Struggle* • "yes" • 1988 • 40 minutes, chrome • \$5.00 or trade from: Nu Vu Du Music, 3 Vanderslice St., Phoenixville, PA 19460; phone: 215-983-9927 • This one's a bit more of an eclectic stew of styles. Some poetry with music fits in well along with more experimentation and taking steps outside the boundaries of song structure, while keep it all approachable. SOUND: 4.

Kevin Slick • *Twenty Pages Long* • "trokfaiz" • 1990 • 62 minutes, chrome • \$8.00 or trade from: Nu Vu Du Music, 3 Vanderslice St., Phoenixville, PA 19460; phone: 215-983-9927 • Containing some songs from some of the previous tapes, perhaps this could be a greatest hits of sorts. Slick makes the jump to offset-printed covers (two color, glossy stock, imprinted shells). The percussion is more full on this one, crediting Ed Nardi for that. The arrangements are more consistently fleshed-out. I would make Slick's tapes a must-have addition to any independent cassette collection; and this one would be an excellent place to start. SOUND: 4.5.

Kevin Slick • *Lost Bells of Earth* • "fantasy" • 1989 • 45 minutes, chrome • \$8.00 or trade from: Nu Vu Du Music, 3 Vanderslice St., Phoenixville, PA 19460; phone: 215-983-9927 • This is soft, New Age-ish, quasi-ambient music (albeit with traces of melody very present throughout). Notable by the fact that Kevin manages to mix in different instruments (mainly guitar) besides the standard synth fare (although that is present also, but in very capable hands here). SOUND: 3.5.

Smersh • *Deep House Anthems* • "garage techno dub" • 1991 • 46 minutes, chrome • \$5.00 or trade from: Atlas King, c/o Chris Shepard, PO Box 35, South Plainfield, NJ 07080 • Somewhat relentless industrial tunes with elements of noise. This isn't as dark and gothic as some industrial-type releases tend to be. And the humor here is more obvious on a couple cuts.

SOUND: 3.

G.W. Smith • *Live 1991* • "country western" • 1991 • 60 minutes • \$5.00 or trade from: Greg Stomberg, 303 So. 5th St., Oregon, IL 61061 • There are more than a few who would argue that this is exactly the sort of thing for which independent cassettes are best suited. Sort of serving as a documentation. G.W. Smith plays a loose, friendly porchfront country-western music. This is mainly Smith on acoustic guitar and vocal; with a few others on the "porch," including an occasional, simple piano. And while the sound is terrible, you definitely are transported to where they are. SOUND: 1.

Sockeye • *Three Hours of Nauseating Shit* • "pop rock very much like R.E.M." • 1990 • 3 hours • \$3.00 or trade from: Dave Schall, PO Box 2143, Stow, OH 44224 • 97 songs, 59 of them different. All of it recorded onto separate channels: Side one - left, right; Side two - left, right. So, for anyone interested in the band, this is a treasure of alternate takes, radio interviews, live versions, covers, etc. . . . raw, punk irreverence. Four versions of "Fuckin' Shit"! And, as a documentation of this band, it's very effective. Dave suggests that you listen to both sides simultaneously. Budget lobotomy. SOUND: 1-2.

Somebody's Daughter • *Walking On Eggs* • 1991 • 5 songs • \$6.00 from: Sheryl Wiser, 2225 1st Ave. #204, Seattle, WA 98121; phone: 206-441-0839 • A very excellent modern folk rock (emphasis on "rock") outing here. Sheryl Wiser's vocals are the highlight (among a very tight and talented bunch of performers), and outstanding songwriting makes her a joy to listen. Violin always adds a welcomed dimension, and here it is no exception. Highly recommended. SOUND: 5.

The Someday People • *Temporarily Insane Hair-Caring Hardcores From D.C.* • "folk-punk" • 1990 • 44 minutes • \$3.00 or trade from: Tony Boies, PO Box 384, Front Royal, VA 22630 • This has an on-going two-person exchange with mock English accents that's very funny and kept me involved to the end even though many of the songs are the sort of silliness for which I don't normally care. "Night Spells" is the outstanding exception. "Tony quits because he . . . has the two discussing Tony quitting the band — it's hilarious! Songs range from home-grown hyper-distorted thrash to guy-with-electric minimal songs. Band member Tony Boies describes it as "... low budget laughs for people who don't take music (or themselves) too seriously." Recommended. They're also interested in corresponding with any interested parties. SOUND: 2.5.

Sound Theater • *behind the emotional mask* • Write for more info at: 3325 South Woodmont Ave., Cincinnati, OH 45213 • Reed Ghazala and Marc Sloan have put together a seriously dichotomous release here, splitting time between two distinct camps: rock in-

strumental and pure sonic explorations. It makes for an extremely involving listen because you really don't know what to expect. Each of the pieces (especially the experimental ones) are complete in and of themselves (having been taken from previous releases, according to the liner notes), yet have been arranged on this tape to effectively meld into one another. The instrumental blasts that come and go are often jarring (employing various homemade devices), as you find yourself slipping into the various sonic worlds these guys conjure up. Highly recommended. SOUND: 5.

Sphinx • *The Secret of...* • "electronic improv" • 1990 • 60 minutes, chrome • \$6.00 or trade from: audiofile Tapes, 209-25 18 Ave., Bayside, NY 11360 • This is an excellent Space excursion with mostly longish (an asset here) instrumentals. Jay Scott, who runs the Network 77 tape label out of Capetown, South Africa, employs synths in what is now a fairly standard form for this type of music; yet effectively sidesteps the all too common tendency to revel in mere noodling in favor of an emotional escape. The guitar work is a particular treat for me. Recommended. SOUND: 4.

Bishop Steel • *Killing Asylum* • write for more info from: PO Box 414839, Kansas City, MO 64141; phone: 407-723-5305 • "On and On" starts the tape off with a fairly well done, but pretty standard metal song. And while the rest of tape is surprisingly slower paced it allows the three-piece to capture a definite mood and hold onto it. Steel's bass lines are firm and melodic and guitarist Dwayne Rozé (who is also credited with the music side of the four compositions here) turns in some very fine solo work. Starting off side two, the band takes an experimental approach to "The Lord's Prayer," which is quite effective with its eerie guitar washes and ethereal vocals. SOUND: 3.5.

Peter Stenshoel • *Codex From the Trickster* • write: Peter Stenshoel, 3117 1/2 5th St., Santa Monica, CA 90405 • Mainly experimental works here, electronic and found sounds, many with strong, identifiable themes. Contains one of my personal favorite songs, "Calendar." SOUND: 3.5.

Belinda Subraman • *Ghosts in the Rain* • "poetry and music" • 1991 • 30 minutes • \$3.00 or trade from: PO Box 370322, El Paso, TX 79937 • Subraman possesses a unique poetic voice with elements both innocently child-like and subtly sexual in writings which show us her personal view of humanity. Clinger's work shows a high degree of sensitivity and complements it extremely well, giving the proceedings a mood which no one strikes better than he. SOUND: 2.

Dan Susnara • *Something in the Pond* • "instrumental tape of darker hopes" • 1991 • 30 minutes, chrome • \$4.00 (traders write first) to: Dan Susnara, 7806 So. Kilpatrick, Chicago, IL 60652 • Susnara has produced an intriguing

release here that incorporates elements of experimental electronics and atmospheric instrumental works that effectively explore a mood similar to the photo on the tape which shows a seemingly barren landscape. Dan describes it as "... a tape of darker hues... dealing with ghosts, spirits and the supernatural" One exception is "You Must Take Your Young People To Them," which deals with war. Recorded at home on 4-track, this one's highly recommended. SOUND: 4.

Swinebolt 45 • Spank • "solo instrumental rock" • 1991 • 60 minutes, chrome • \$6.00 or trade from: audiofile Tapes, 209-25 18 Ave., Bayside, NY 11216 A charter member of Victimized Karcass, Prescorolmo and Swine Is Mental, guitarist/keyboardist Rolmo offers up a release chock full of exceptional, lean, biting, groove-laden, riff-yanking guitar rhythms and scorching solo workouts. Clean, unsullied gems that you are just as likely to dance along with as you are to "air guitar" too. Influences include Southern blues rock and Jimi Hendrix, and the tape features a cover of the latter's "Manic Depression." This tape is a follow-up to 1989's *Wank*, released on Harsh Reality. Recommended. SOUND: 4.5.

Terrorplan • Swinging the Blues • 1990 • 60 minutes, chrome • £3.75 from Alternate Media, c/o Mitch Rushton, 28 Smalldale Rd., Great Barr, Birmingham, B42 2RX, ENGLAND; phone: 021-444-0298 This band's name had me expecting something completely different. A heavily encompassing Industrial barrage, perhaps. But what you get is an unassuming collection of mostly instrumental pieces that have a nice, simple home-recorded quality to them. The range is diverse, from guitar quasi-improvs to cheesy synth pieces. And other surprises thrown in to round it all out, of course. SOUND: 3.5.

Thelemonade • Antonio • "improv-based poetry" • 1991 • 43 minutes, chrome • \$8.00 to: Chris Funkhouser, PO Box 1503, Santa Cruz, CA 95061 This is another one of my favorite releases this issue. I think because of its extremely eclectic nature. There is some experimental acoustic improvisation, some electronics, some poetry and some loose songs and odds and ends. Maybe because the feeling I get listening to this is so enigmatic; lighthearted and sort of serious at the same time. Thelemonade, based in Santa Cruz, has been performing together for nearly two years and features We Press editors Stephen Cope, Karl Daegling and Chris Funkhouser. Chris says they often back up poets and are interested in continuing this. Highly recommended is the We Press compilation CD reviewed further below. I've listened to this one more than several times and I still don't have a real grasp on how to describe it; and for a work such as this, I think that's a perfect way to be. I especially liked the last song on the tape, a little folksy in the way that Roger Waters and Pink Floyd can be. SOUND: 4.5.

Tiamat • The Astral Sleep • write: Century Media, 1605 N. Cahuenga Blvd. #200, Hollywood, CA 90028; 213-463-1764 This one does, first and foremost, set a dark mood of impending gloom. Vocals are the high-point, with a Satan-growl that is content with its power enough to sway you with its inherent grip rather than actually reach out and grab you. Couple this with elements of thrash and classical-oriented metal and various interesting arrangement twists along the way — it's one of the best releases in this genre I've yet to hear. SOUND: 5.

a release that contains the same ruff-around-the-edges spirit and charm. SOUND: 3.5.

Thru Black Holes Band • Space Trip • write: audiofile Tapes, 209-25 18 Ave., Bayside, NY 11360 A mesh of distinct guitar rhythms and lines with monotonic vocals that transport you through a space-time continuum. SOUND: 2.5.

Toxic Armpit • ORG • \$6.00 from: Teo Graca, PO Box 4542, Arlington, VA 22204 I fell hard for this tape. It's a fast-paced, beat-heavy barrage of



Those Godzillionaires • "melodic, catchy, post-commercial pop" • 1989 • 40 minutes • \$4.50 or trade from: Dig My Art, 218 So. Main St., Hightown, NJ 08520 Those Godzillionaires is lead by the co-writing team of Johnny Dresden and James St. Vrainn, whose songs are often amalgamations of 60's Beatle-ish pop craftiness complete with harmonies and various elements more modern like punk rock. Dresden and Vrainn were responsible for "UNREAL: The Music of the 60's" which had them assuming the guise of an eclectic assortment of 60's reject bands in a compilation that worked very well. They bring all that talent here in a more finely tuned yet every bit as enjoyable

dance smack and frenzied rhythms that are sure to get your adrenalin flowing. Definitely one of my favorites this issue. While tape label T.O.G. is more well known for Zappa-influenced jazz stylings, this one continues the emphasis on high quality and fun with an altogether different turn. Highly recommended. SOUND: 5.

Trance • Mesmerism • "ambient, percussive, classical, instrumental" • 1990 • 60 minutes, chrome • \$6.00 from: Chamel House, PO Box 170227, San Francisco, CA 94117 Mason Jones claims this tape is "Not really noisy," — perhaps, but maybe that's because this has some of Trance's better and more tightly "composed" noise pieces work-

ing with elements of Industrial, et al. Static sounds flicker in and around at times while Trance work with electronics and synth in the sort of ambience not easily ignored in the background. Songs range from classical to ambient to percussive, using everything from guitar to sampler to wood to "... a Chapman Stick I borrowed." Jones also calls this his favorite Trance tape. SOUND: 4.

Twice Violet • A Cupful of Sun • "guitar pop" • 1990 • 17 minutes • \$3.00 from: David Moore, PO Box 17116, Richmond, VA 23226; phone: 804-353-7429 The person behind Twice Violet, David Moore, lists his influences as House of Love, the Chameleons, the Crystal Set, early U2, the Church, Echo, and stuff from the Creation and Sire labels. Moore manages to coax an unbelievably full sound from the confines of the trusty 4-track environment here. Like his first tape the five songs here are lively, tightly arranged guitar-oriented rock with an Australian rock influence. Recommended. SOUND: 4.

2 Car Family • Larger Than a Breadbox • "hard rock alternative" • 1990 • 37 minutes • \$6.00 (traders write first) to: Pig-Dog Records, c/o Danny Smith, PO Box 3603, Lawrence, KS 66046 2 Car Family • *A Step Above / Outside of a Mile* • "hardcore / hard rock" • 1990 • 64 minutes • \$6.00 from: Pig-Dog Records, *Larger Than a Breadbox* and *A Step Above / Outside Of a Mile* both deliver a consistent set of very good hardcore-oriented songs with the former being a more developed sound, perhaps, adding a sort of college rock element to the mix and the latter being a double LP cassette of two previous releases *A Step Above* and *Outside Of a Mile*..

Two of a Kind • Sugar Substitutes • "rock, pop, country" • 1986 • 30 minutes, chrome • \$4.99 from: Presence Records, Dept. G, PO Box 2502, Houston, TX 77252 As the title implies, "Sugar Substitutes" lacks nothing in the saccharine-content department. But, then again, there may be something said for being unabashedly sweet. "Composer, writer, arranger, producer" — and probably what is termed here as "the in-house band" — Reginal Butler, certainly has a Phil Specter bent that he backs up with a knack for simple songs and complex synth arrangements. His use of counter-melody adds a lot of dimension to what very easily could otherwise have been dismissible pap. Singer Judy Clark is in very fine form throughout. Laura Hernandez handles the vocal chores twice, making somewhat of a feeble attempt to rescue "Running Around" from being just about the worst song I've heard in a long time. You might check this out for the dated synth and Drumatix drum machine instrumentation too. SOUND: 3.

Unpleasant Surprise • Wrong Way Right Picture • "guitar pop, folk, crazy music?" • 1991 • 46 minutes, chrome • \$6.00 or trade from: IRRE Tapes, Bärendellstr. 35, 6795 Kindsbach,

WEST GERMANY I beg to differ – this was a very pleasant surprise. Ever since the last Squidbelly Philmfoot tape I received I've been missing that sort of intelligent arrangement ear in a Tom Waits fashion; and here it is. This gets much more eclectic than Waits has let himself be recently. IRRE Tapes' Matthias Lang says that they are a great live band from Berlin that make music that is a cross between Jonathan Richman and The Nits. Guitar-oriented, but lots of other things crop up as well. My favorite piece had a couple organs as the main backdrop. Highly recommended. SOUND: 3.

Usward • *Half Dreams of the Deep* • \$1 from Ooh Ooh Music, PO Box 2707, N. Canton, OH 44720; phone: 216-492-

and vein popping catharsis. This is the kind of "Industrial" music that gets its name from being larger than life and out of control, yet fiendishly precise and calculated. And the poetic hammer the Rodents wield here speaks in viper-like tongues in a screaming whisper and impressions of suicide, cannibalism, drug abuse, child abuse, abortion, religious and political righteousness burying itself in mass Nazi-dug graves. Very highly recommended. SOUND: 5.

Van Gogh's Roughriders • *Little Rituals* • "alternative" • 1991 • 40 minutes, chrome • \$8.00 from: Radio Cinema, 11300 4th St. N. #140, St. Petersburg, FL 33716; phone: 813-576-4594 • Conceptualized, performed and pro-

more ambient, atmospheric pieces on this excellent outing. The (metal-influenced) guitar work is especially satisfying, firming up analog synthesizers and real (thank god) drums. Recommended. SOUND: 3.

Volkswheel • *I Wanna Be 1st To Die In Iraq* • "eardrum noise" • 1991 • 80 minutes • \$3.00 or trade from: Dave, PO Box 2143, Stow, OH 44224 • Dance-oriented (which means the percussion tracks are high up in the mix and they drive these songs). There's a funk influence very apparent, along with a staccato minimalist techno bent (they cover Gary Neuman's "Cars"). And it's all done with a fairly unique slant that takes off in a lot of different directions – including punk and noise and quasi-collage. Topics include equality, stupidity, nonsense, bestiality, vomit, war, etc. Dave Schall writes, "Volkswheel believes that religion and most people are stupid." The home-recorded sound both helps the experimental aspect and hurts the sheen you might want in this kind of music. SOUND: 0-4.

The Waking Hours • *December Sun* • write: David Moore, 1206 W. Franklin #8, Richmond, VA 23220-3761; 804-353-7429 • The Waking Hours features the excellent songwriting of Tom Richards. Bassist David Moore (you might be familiar with his work as Twice Violet) writes, "I would say that our main musical influences are fairly obvious. We like mostly guitar-oriented pop from the 60's and 80's." *December Sun* was recorded over a two-day period, and reflects a sure performance and rock arrangement sense, along with a fresh, energetic performance style. Recommended. SOUND: 3.5-4.

The Wallmen • *Last of the Broken Mexicans* • write: Jethro Deluxe, 7711 Lisa Ln., N. Syracuse, NY 13212 • Each Wallmen release is the sonic equivalent of a calalescope with some maniac using the damn thing as a conductor would a baton (or the leader of a parade, for that matter). You really never know what's behind the next door, around each subsequent corner. This tape is the same, of course, treating us with experimental fare, along with songs with standard structure. A whole lotta fun. SOUND: 3.5.

WCKR SPGT • *Drops of Love* • "pre-modern punk pop" • 1987 • 33 minutes • \$3.00 or trade from: Shrimper Tapes, PO Box 1837, Upland, CA 91785 • Loose and sloppy, light and stupid punk. Sounds like several people getting together with a 4-track and having some fun. Which is as it should be. Over a nine year existence they have recorded close to 3,000 songs, "... half of which are amazing." This must be mostly from the other half. SOUND: 1.5.

The Web • demo • "Art Rock (Progressive)" • 1991 • 12 minutes, chrome • price "undetermined" from: Rita Kelly (band manager), 19 Pitman Ln., Sicklerville, NJ 08081 • With the two songs on this tape, The Web em-

phasize an energetic compositional dexterity with a majestic scope, both instrumentally and lyrically. Complex, active melodic interplay with a perfectionist's ear for craft makes for a nice merging of Classical and Progressive Rock genres. The band states that "... music is an art form that should be approached with passion and integrity." Thankfully, both are fairly well represented here. SOUND: 4.5.

JHW • *Anthology* • \$2.25 from: Circus-Time Music, PO Box 33691, Decatur, GA 30033; phone: 404-634-6497 • Jeff Hamilton Wilson calls this anthology of his work "... more of a personal effort than a commercial or artistic one." His work smacks strongly with a very personal home-recording ethic. This anthology is a mixed bag, but for the most part should appeal to anyone who enjoys personal rock-based songs done with enough talent to make it all enjoyable. "The Rights of Mankind" is the stand-out here with its Gulf War protest done to a Celtic folk beat. SOUND: 3.

Chris Wind • *Christmas Album* • "seasonal social comment" • 1990 • 25 minutes, chrome • \$6.50 from: Magenta, RR #1, Sundridge, Ontario, P0A 1Z0, CANADA • This one surprised me. Having only been privy to Wind's instrumental works, most of which are lean and careful synthesizer constructions, her "Christmas Album" hit me with its direct and pointed wit and powerful, cutting sarcasm with unmistakable point. This tape is loaded with social comment. "Radioactive Rudolph" and "Hark the Harold Angels Sing" offer up environmental protest. While others sing of tyrannical savagery, power mongering despotism, AIDS (her "Twelve Days of Christmas" should become a classic), big business corruption, world unrest, the plight of illegal aliens, child abuse (witness her "Silent Night" - "Silent night, holy night / All is calm, all is not right / Someone beat and burned the child / This time things went really wild / Sleep in heavenly peace, / Sleep in heavenly peace"), atheism and more. Wind pulls no punches with this one, and while the singing by Wind and Peg Titte is quite jagged and often raw, this serves to make the proceedings even more direct and powerful — and humorous too. Highly recommended. The perfect stocking stuffer. SOUND: 2.5.

Raymond Scott Woolson • *Cheez Whiz on a Dry Roasted Gerbil* • "misunderstood mostly" • 1990 • 60 minutes • \$2.00 or trade from: Raymond Scott Woolson, PO Box 1158, Lockport, NY 14095 • Maybe someone has tried it before, but I'm thinking it would be a good idea to put out a tape of very basic tracks (just a rhythm guitar, just a drum track, etc.). Most of side one could very well be that sort of tape. Starts out with some dismissable, effected programmed drum tracks; but the rhythm guitar tracks that follow are very good foundations. After a few of these, I began to get into the flow of the tape

Bill & Bob Zander

Bill and I both lean towards jazz, new age, and rock, with an emphasis on improvisation and melody. My side contains an ethnic sound, as my instrument, the mbira, is African in origin. Although we respect each other very much, we are different in some fairly significant ways: Bill plays keyboard instruments and has an amazing electronic music and sampling arrangement. Much of the music on his side, with the exception of the drums (on most tunes), guitar (on one), and flute (on one), is just himself. I play the mbira, or African thumb piano. Kalimba is also a popular name for my instrument. Throughout my side, the mbira is my main instrument. While Bill's music tends to be electronic, with some very fine sampled sounds, my music is largely acoustic, heavy on the percussion, violin, and over-dubbed mbiras. A couple of differences: Bill was a music major in college, knows about theory, music reading, and circles of fifths. I am self-taught on the mbira, which I have been playing 12 years, and am ignorant in the ways of music reading. Bill also lives in Seattle while I reside in Minneapolis. Many phone calls were made, and express mail packages sent and received, in the making of Sons of RAZ (RAZ, Robert August Zander, being our father, who just the other day told me that my music has been a detriment to my finding permanent employment.) Regardless of how RAZ feels, Bill and I are very proud of this tape, our first together. Although we have different tastes and instruments, our love of melody, perhaps especially, makes for a good, consistent tape. -- Bob Zander

9072 An interesting tape that works with many elements of experimental electronics, yet employs a certain sense of song structure. Eight pieces are featured here, taken from the tapes *Doorway of the Deep* and *Dimension 12 Manifestations*. This will appeal to those of you who like intriguing sounds and intelligent implementation of such. SOUND: 3.5.

Vampire Rodents • *War Music* • "experimental industrial" • 1990 • 56 minutes, chrome • \$7.00 or trade from: Daniel Vahnke, Box 36988, Phoenix, AZ 85067 • An intense, venom-ridden, emotional juggernaut of a ride from begin to end. Loud, pounding rhythms and a quality of depth you just don't find very often anywhere. Found sounds interspersed here and there with endlessly inventive instrumental twists

duced by Marc Rose (who has been active in radio drama, film scoring and audio production for nearly two decades). *Little Rituals* is a concept piece (set to a rock format) about the blind pursuit of "success." Scott and John Campbell offer up top-notch vocal performances with more than sufficient dramatic flair and Rose's instrumentation is full of depth with overdriven, slicing rock guitar figures and great beat grooves, along with outstanding usage of effects. This is an exceptionally well-realized piece of work all around and highly recommended. SOUND: 5.

Vocokesh • *Another Image on the Scream* • write: audiophile Tapes, 209-25 18 Ave., Bayside, NY 11360 • Elements of straightforward Space Rock (with a capital S and R) co-exist with

and Woolson slowly starts to develop some complete "songs" toward the end, some of which are decent folk pieces about the state of things and minds. SOUND: 3.5.

Raymond Scott Woolson • Noodles • "rural eccentric" • 1991 • 60 minutes • \$2.00 or trade from: Raymond Scott Woolson, PO Box 1158, Lockport, NY 14095 • • • If my tape machine went over ten years without a single head-cleaning my recordings would certainly be much worse than these, which sound very good, actually. That's what Woolson claims as fact in writing about this tape which documents the last gasps of his 1982 monotape recorder. "Armed with a slightly out of tune guitar, a toy keyboard, and somebody else's TV, I boldly go where many others have gone before." In fact, *Noodles* has some outstanding examples of experimental electronic work (both voice and synth, along with found texts and whatnot). Woolson mixes the contents with some short, minimal electronic pieces and guitar excursions (these are short also), making for a fast-paced recording. SOUND: 3.5.

Bob Z. • Top Gun • "folk-punk edged" • 1991 • 15 minutes, chrome • \$3.50 from: PO Box 28, 2886 Market St., San Francisco, CA 94114 • • • Four songs on this one (actually two versions of one - so make that three). But it puts strict focus on Bob's political stance. "Top Gun," two versions of "Oil Refinery," one electric and one acoustic and "Pumping Gas." The folk protest singer is alive and kicking (emphasis on "kicking"). SOUND: 3.

Bill & Bob Zander • Sons of RAZ • "jazz-rock-new age" • 1991 • 60 minutes, chrome • \$7.50 from: Bob Zander, 2924 37th Ave. S., Minneapolis, MN 55406 • • • Bob Zander's side on this split tape has become a favorite instrumental work of mine. Although there are distinct song titles present, Bob's approach is quite homogenous and makes for a nice winding down sort of feeling that leaves me cleansed. I've played this several times on my radio show to good response, as a segueway into the next show which features folk and old-rock, light jazz kinds of things; and this should appeal to you if you like those styles. But I also think anyone who appreciates careful craftsmanship of sound or improvisational flights of fancy, should pick this one up also. Bill's side carries somewhat of a more structured approach which is, nonetheless, very complementary to Bob's more improvised excursions. This is a very highly recommended release. SOUND: 5.

Zzaj & Mark Kissinger • Piece Coalitions (Over Their Heads) • "rock/improv" • 1991 • 90 minutes, chrome • \$6.00 from: Dick Metcalf, HQ 19th SUPCOM, Unit 15015, PO Box 2879, APO, AP 96218 • • • This is a good match of musicians, both of whom have a notable fondness for improvisation. Kissinger's guitar work, with it's playful delay line harmony and the Rotcod's jazzy keyboard work well together

when "it" happens. But just as often it comes off kind of forced with the two a little too hesitant to come truly together in these somewhat difficult circumstances. But this is really like the makings of something really good, 'cos when "it" happens it's magic and involving like the best improv always is. Anxiously hoping that these two get together again. Metcalf says, "Mark's playing was an ultimate inspiration, and I feel that this is the best collaboration work I've ever been privy to!" SOUND: 2.5.

COMPILATION TAPES

Airplane • "from pop to very weird stuff..." • 1991 • 60 minutes • \$6.00 (traders write first) to: Hypertonia, PO Box 4307, 5028 Bergen, NORWAY • • • A world-wide compilation of rock-oriented songs with standouts from SOSUMI, FUSEBOX, OBLIVION GRIN, 3 MEN PISSING IN THE RAIN. Also much Norwegian and Scandinavian stuff here. A lot of Humor content - some of it intelligent and insightful, while others are loose and crazy (notably Mata Rata's "Milk Carton Kids") ensemble lunacy. Hypertonia's Jan Bruun says, "Humor and unpretentious fun is a very attractive side of the home-taping scene." And his label continues what is becoming its tradition of offer such works. Highly recommended. SOUND: 4.

Archaic Nightmare, Vol. II • write: Stephen Abbate, 457 Fillmore St., San Francisco, CA 94117 • • • A very noisy little compilation of music which occupies the more "difficult" spectrum. There are definite Industrial influences present; but the effect is more of a murmur than a roar. SOUND: 1.

B.A.N.D.I.T.S. • Band Against Nuclear Dumps In This State • "mostly folk, country" • 1990 • 18 songs • \$8.00 • Howard Appell, Rt. 2 Box 11, Fillmore, NY 14735 • • • **B.A.N.D.I.T.S. • Too** • "mostly folk, country" • 1990 • 22 songs • \$8.00 • Howard Appell, Rt. 2 Box 11, Fillmore, NY 14735 • • • The article in this issue should give you a fairly good picture of what's going on in Allegheny County, New York; and why these people have joined forces to oppose a nuclear dump in that area. These recordings are preserved in the Smithsonian Institute as representative of struggles of the people. And that's exactly the sense you get here. It's people insisting that their voice be heard. The voice of people against business interests, government backrooming and under-the-table. I also get a strong sense of community listening to this tape. The tapes, it appears, were mostly recorded at single locations. Vol. One at Blitz Creek Farm and Vol. Two at Mark Studios and producer/producer Kim Nelson has done an admirable job of putting it all together in a consistently excellent fashion. This is highly recommended. Excellent folk music, with passion for a cause. SOUND: 4.5.

B.A.N.G. (Bay Area New Gamelan) • write: Frog Peak Music, Box A-36, Hanover, NH 03755 • • • The liner

notes state: "The American Gamelan Institute was formed in 1981 to sponsor gamelan activities in the Bay Area, and to provide network for the now over one hundred gamelan in the United States." The notes also go further to define gamelan itself: "Gamelan is a classical music ensemble found in Java and Bali. A traditional Javanese gamelan consists primarily of hanging gongs, metallophones (xylophone-like

printing plate, and printed it himself at his school, making it a real home-made product. Recommended. SOUND: 3.5.

A Brick Set On End • "rock" • 1990 • 40 minutes • \$3.50 or trade from: Frank Bosco, Box 208 CMU, Pittsburgh, PA 15213 • • • Frank Bosco writes, "A Brick Set on End was H.L. Mencken's derisive summary of early-century Pittsburgh housing, which tended to be taller than it was wide. This tape has a bunch

The Dead Relatives Compilation

This tape is a compilation of songs recorded '87 to '89 at the home of Damian Youth, using his Tascam 4-track. Most tracks feature Damian either on vocals or playing guitar, bass and percussion. Three of the Uxoria tracks were recorded at my home after borrowing the 4-track for a few days. Participants on the tape are: Bill Dorman and Wayne Mitchell, who briefly recorded a few songs before going off to college; Chris Calogne, who played acoustic guitar better than any of us, was mostly folk-influenced at the time, but went on to play in local punk bands. Uxoria is hometape Steve Boone, who finally bought his own 4-track after these songs were recorded. The Dead Relatives were a one-time thing with Damian, Bill Dorman and Steve Boone all attempting to imitate The Everly Brothers on the Beatles' "Rain." Crash Palace was Damian's first band which also had Chris Calogne and Chris Bond on guitars. This band minus Chris Calogne eventually became Insect Chandelier, a band that has a large following in the New Orleans/Hammond, La. area. I put this tape together to showcase some of the local talent. It's not all Cajun music here, you know! --Steve Boone

instruments with bronze or iron keys), and gong chimes (high-pitched gongs set in racks), drums, flutes, strings, and voices. The instruments used by B.A.N.G. designed and built by Daniel Schmidt from aluminum and brass, are generally modelled after the traditional ensemble, with the addition of some new timbres such as the tubes used in "Ghosts." For the most part this tape offers up a ringing assortment of repetitive patterns and tiny melodies. My point of reference would be Steve Reich, my experience being quite limited in this sort of thing; but given the instrument used here that should give you a pretty good idea about what this is like. SOUND: 4.

Beneath the Valley of the Magnetic Monster • 1991 • 60 minutes, chrome • \$7.00 (traders write first) to: Hypertonia, PO Box 4307, 5028 Bergen, NORWAY • • • Jan Bruun's Hypertonia label, from my perspective, seems to be, along with IRRE Tapes and a few others, one of the truly international tape labels. Hypertonia's forte is really compilations such as these, with a large dose of humor in its rock-oriented endless array of artists. John Bartles, Lord Litter, Mata Rata and Sosumi all put in fine performances on a tape riddled with 'em. The cover is 7" in size, drawn by Danish comic artist Sverre H. Kristensen and typeset by Bruun on Macintosh. Bruun also made the offset

of songs by people who live and make music in such a place today." It seems to take most of it's influences from Punk's loose come-one-come-all kind of free-for-all. Ya know? Let's get together, have some fun playing songs. Part of this takes the form of punkthrash (The Judy Brothers) and others (the better ones, and fortunately more heavily represented here) take on more of a country punk feel. These reminded me of Violent Femmes in their better moments. Wimp Factor Fourteen and the Feral Family are my favorites here in a recommended tape. SOUND: 2-4.

Capgun: A Shrimper Compilation • "lo-fi embarrassments" • 1991 • 33 minutes • \$2.00 or trade from: Shrimper Tapes, PO Box 1837, Upland, CA 91785 • • • A few keepers are mixed in with a lot of forgettable stuff with an emphasis on garagey, guitar rock and folk songs and equally garagey experimental pieces. This is the 3rd in a series of compilations featuring bands on the Shrimper tapes label. SOUND: 2.5.

The Cincinnati Underground • "hardcore, noise rock, punk, ambient/electronic, alternative pop, jazz-rock" • 1990 • 90 minutes, chrome • \$6.00 or trade from: Mutant Steeltoe, c/o John Krummel, 441 E. 9th St. #2, NY, NY 10009 • • • I could see this appealing very much to people who were involved in any way with the goings on in

The Happy Or Sad Wearing Your Anorak Compilation

This is nothing new I know. It's been done before but I just wanted to do something and if I can everyone can. Don't just sit back and watch it all happen be a part of it, do anything. I hope you like bits if not all of the tape and if you don't, well, you can always tape over it, give it away, let it gather dust on a shelf, whatever. Well there's bound to be someone out there complaining about some of the bands no longer existing, well they were good and if it wasn't for compilation tapes I'd never had heard of them and if just one person falls in love with a band they hadn't heard before then I'll be happy. This tape is being sold to you at cost. In fact, I'm losing money at the moment (unless this is no. 500) but so what? Money's not what it's all about, it's all about LOVE, not ripping someone off, caring enough to give someone else a chance and if you don't agree then I feel sorry for you because you'll end up with nothing. Okay, you may have your great big house and flash car and fat wallet but what about your conscious? Do you think you could live with the fact that you'd used people JUST to be successful? Thanks to the people I sampled... sorry to embarrass you. --Martin

this Cincinnati club, bar, warehouse and private house-party scene. Included are Schwah, Chrome Cranks, Devil Nut Mother Hole, Rakehell, Scream (doing a Charles Manson cover), Grôuse, Hairy Patt Band and Critical Piece. As can well be imagined, the recording quality here is extremely uneven and proves to be the downfall overall. Some good, live, raw sounds are very much in evidence here though. SOUND: 1-4.

Dagger Killer Comp Vol. 4 • "punk-psych" • 60 minutes, chrome • \$4.00 or trade from: Dagger Records, PO Box 380152, E. Hartford, CT 06138 Mostly excellent compilation of songs which lean towards a punk ethic, but take on rock characteristics. Bands include Head Spring (from Italy, my favorite of the bunch), St. Johnny, Unknown Soldiers, Sanity Assassins, Dob Evans, The Crabs, Vertebrates, F Detective and Double Naught Spys. Rec-

ommended loose, garage energy. SOUND: 3-4.

The Dead Relative Tapes • "various styles" • 1987-89 • 45 minutes • \$4.00 (trades: "definitely yes!") to: Steven Boone, 105 Windsor Dr., Tickfaw, LA 70466 A very melodic pop rock 60's-influenced but modern sort of sound in this homogenous mixture of well-written songs (first and foremost). It also possesses a certain home-recorded charm that I especially enjoy. Everyone gets together for a version of the Beatles' "Rain," turning it into the folk-pop classic it really should have been (complete with backwards verse at the very end!) Highly recommended. SOUND: 3.

Drain That Dirty Water • "rock, jazz, folk, experimental, noise, solo" • 1991 • 60 minutes, chrome • \$6.00 (traders write first) to: SET Cassettes, PO Box

15334, Kenmore Station, Boston, MA 02215-5334 The second release from SET Cassettes and this one offers an excellent way to sample the work of what sounds like a burgeoning underground cassette scene in Massachusetts. Everything from jazz, rock, electronic and folk and more is represented here. Bands featured are: Dictation, Haberland, Tall Bald Grandfathers, Debris, Trevor Butte, Jeff Freymann, Roadkill, Urban Ambience, The EXIs, mente, Stained Glass, Dougzig, The Legendary Lunch, Slughog, Judas & Natasha Experiment and Wall of Hair. All the bands get their own space to let the listener know about them and their tune. Terry Burkes writes, "I stress that in order for my compilation cassettes to be truly successful, the listener must get involved with the exchange of thought and ideas.... Do it yourself!" SOUND: 1-

3.5.

3.5.

Gypsy Audio Arts Review #16 • "original poetry and song, music" • 1991 • 60 minutes • \$6.00 from: Belinda Subraman, PO Box 370322, El Paso, TX 79937 An international "poetry with music" compilation featuring a wide variety of artists with diverse performance styles and a whole wide world of visions. Those in issue 16 include Aida Pavletich, Raymón Ringo Fernandez, John Grey, Judy Ernst, Christy Sheffield Sanford, Ken Clinger, Bov & Nev, Robert Bové, Jörg Thomasius and Ron Ellis. The breadth of all this work is nearly overpowering with outstanding pieces from Fernandez and Ron Ellis & the Chamber Rock Ensemble. Also includes a booklet with self-written bios.

Happy or Sad Wearing Your Anorak • £2 (£1.5 Europe) from: Martin, 40 Prior St., Keighley, W. Yorks, BD21 4ZX, England, U.K. A very enjoyable selection of underground, basement, garage, bedroom and similarly independent bands from (I'm assuming) the U.K. There's a whole lot of stuff here, with some real gems (Wedding Present) and some not so much so; but, then, that's what you sort of expect from compilations like this – and, to me, it's half the fun. Recommended. SOUND: 1-3.5.

In On the Ground Floor • \$3.00 from: Craig Blomquist, 48 Beck, Lindenhurst, IL 60046 If you like your metal slash punk slash garage rock raw and full of "shake your fist and grimace" attitude, then this will be a slice of heaven (or hell, if you prefer). Bloody Mess & the Skabs, F. Detective, The Squids, Grind, Jack Scratch, Pootley

The Jacksonian March Compilation

Jacksonian March is a 90-minute anthology of experimental recording from Maryland, solicited and realized by the Isolation Chamber Music Society between late 1988 and early 1990. The tape represents an attitude towards recording rooted in perverse experimentation with psychoacoustics, electronics, language, site-recording, and other (non-musical) disciplines. Although "musical" material is sometimes used, the emphasis is usually on its use for some other purpose. For example, the recreated Confederate and Union army drum rolls in the first piece on the tape (by Margent Comon-Weal) are used to demonstrate a specific, converging geometry that obliquely comments on the formal requirements of human culture and its relation to the non-human perceptual universe. The attitude may be somewhat 'poetic' but the intentions are not musical. Contributors were asked to consider the neurological term "Jacksonian March," a term for the spreading waves of disruption outward from a single point in the brain during the onset of an epileptic seizure; and familiarized with the auditory experiences associated with various types of neurological disruption. This theme was then taken up by the various contributors as enlarging the conceptual realm expressed through or derived from sound, particularly sound which emphasized unfamiliar states of awareness, or globally changed views of reality. In addition, there was the humorous ambiguity of the title "Jacksonian March," which seemed to suggest a military episode in American History, and

by extension to beg the comparison between the brain and the historical landscape; E.G. what would "Jacksonian" marching music sound like? In the process of editing the finished tape, the second side was edited using a structure invented by iENTATIVELY, a cONVENIENCE in a more intricate form for a proposed but never realized record issue of E magazine. In its Jacksonian March Form, this structure links all the contributor's pieces on the second side by inserting twenty second sub-recordings between each set of pieces, with the sub-recordings consisting of the superimposed end of the last piece with the beginning of the next piece. This breaks down the conceptual integrity of the recordings and extends them in an unusual way in the listener's attention, a sort of *daja vu* circumventing the linear limitations / tendencies of most cassette playback. iENTATIVELY likened this structure to sewing the recordings together. The Isolation Chamber Music Society (or ICMRS) is a loose umbrella organization devoted to research, experimentation and documentation of 'strange' sound phenomena. The term "music" is used jokingly, as music is not at all the issue. Based in Baltimore, the ICMRS is associated with the Volunteer's Collective, an open-ended and decentralized group initiated to realize experiments in "culture" which are under-supported by contemporary society. Correspondence related to our research and publishing is welcome.

Nautch, Demise, Reaction, Judge Nothing, Sockeye and Barbie Army. SOUND: 1.5-3.5.

Jacksonian March: An Anthology of Invisible Local(e)s • "non-stylistic, not music, perception-experimentation" • 1990 • 90 minutes, chrome • \$7.00 (traders write first) to: Isolation Chamber Music Society, Front Room, PO Box 22142, Baltimore, MD 21203 • Collaged samples, electronic manipulations, poetic couplings wrapping around one another, a segment of the radio show *Talknet*, improvised "musical" sounds, noise horns, speech snippets, silly acapella ramblings, found preacher, speech sample and holds, unique "kitchen sink" percussive pieces, found texts and superimposed orchestrations, analog synth sweeps with industrial-type vocal urgings, plaintive bells, noise barrage (a work environment, perhaps?), an excellent wobbling (warped) concerto which sounds like a symphony of flies buzzing around your head, percussive sample and holds, a demented story of a country boy named Elvis on Mars . . . As you can see it's a diverse compilation of sonic experimentation. SOUND: 1-4 (mostly very good).

Rock City Sampler #2 • "rock, punk, metal, thrash, alternative" • 1991 • 46 minutes • \$2.00 or trade from: Rock City Productions, 1415 Main St. #720, Worcester, MA 01603 • This is an excellent sampler of mostly melodic hard rock stuff with thrash rearing its head on occasion. Zombie Birdhouse stands out here; but just about every single band represented puts out a great song with musical muscle. Sort of like a battle of the bands. Recommended. SOUND: 3.5.

Stupid Music For Dumb People • "various styles" • 1991 • 90 minutes • \$3.00 or trade from: Dave Schall, PO Box 2143, Stow, OH 44224 • This is a very good compilation of mostly loose, fun punk/rock songs. Includes a scathing paean called "Lisa Suckdog." Full-sounding stuff to boombox-sounding recordings. Really liked the two songs by Lynyrd's Innards. Others include Dicktent Tentacle, Someday People, Lie Detectors, Volkswhale, Fork Knife Spoon, Bent, Death of Your Testicles, Orville Redenbacher Experience, Zombie Terrorists, Eeyore Power Tool, Sanskrit, Hallucination Repairmen, Sockeye, Melt, Crotch Damage, Boy In Love, Squeezing Norman To Death. SOUND: 1-4.

The Talerama Comp • "rock" • 1991 • 30 minutes • \$3.50 or trade from: Frank Bosco, Box 208 CMU, Pittsburgh, PA 15213 • Frank Bosco writes: "The Talerama was a noncompetitive "battle of bands" held in a Pittsburgh basement in February 1990. Things were rigged so that everyone received exactly the same score." This is a garage band lover's dream. Most everyone involved turns in some good stuff, sounds like they're having loads of fun and the audience is very friendly. Really sounds like everyone is having a good time. Towards the last half of side two a

punk/thrash element takes control and things get messy. SOUND: 2.5.

Talkwork 2 • "spoken word, poetry" • 1991 • 45 minutes • \$6.00 from: Textured Press, 2319 N. 45th St. #181, Seattle, WA 98105 • While terming this "spoken word, poetry" might, unfortunately, turn a small few of you away, let me stress that this diverse assortment of works from artists like John M. Bennett, Neverland, Anne Waldman, Jenifer, Paul Weinman and Carl Hanni is a not-to-be-missed collection of often pointed and revealing work. Weinman's pieces gave me new insight into his ever-present appearances in just about every zine large and small throughout the world. Geoffrey Cook delivers a discussion with the homeless community in Berkeley. Neverland's "Please . . ." takes text manipulation and creates something with meaning and a theme (something very seldom considered necessary in that realm of tapedom). Dan Wilcox's "Richard Nixon Must Die" is hilharious. And Anne Waldman's "Kali Yuga Blues" is poetry in song that comments on the baby boom society. This whole tape is definitely one of the best spoken word-based collections I've yet to hear; and I look forward to more. SOUND: 1-5 (mostly very good).

Glut Records Compilation: Then Wallpaper • write: Shaun, 34 Wilkinson Ave., Moorends, South Yorkshire, DN8 4RT, England, U.K. • An uneven, rough around the edges mostly modern rock-ish punk-ish, song-oriented compilation with different takes on the aforementioned style. Just as it should be, in my opinion. Great opportunity to sample some bands you probably won't ever hear from again. But maybe you will, who knows. Bands are: Thrilled Skinny, Fizzbombs, Spam 69, Bubblegum Splash!, The Losers, Patrick Skelly & the Prescriptions, Swirl, Rurious Cushions, Rocket Worms, The Applicants, Pregnant Neck, Reasons Y, The Top Twenties, TV Personalities, The Muppet Show, The Number Ones!, Crap Bus, The Chestwigs, The Walking Drugs Cabinets, The Spaceships, Jane From Occupied Europe, Brain Fag, Angry Chair, Killer Handbags and Simon Goalpost. Obviously there's a whole lot of fun too. SOUND: 1.5-3.5.

Weird Trip Noise • "psychedelic, noise, rock, tape collage, etc." • 1990 • 90 minutes, chrome • \$6.00 or trade from: Mutant Steeltoe, c/o John Krummel, 441 E. 9th St. #2, NY, NY 10009 • Man! A wild and rough ride this is. Very raw, uneven recording; but if you like that way, this will definitely appeal to you. Features The Hairy Patt Band, Gröuse (and a conglomeration of those two bands called Hairy Piece of Gröuse). It was compiled by Hairy band member Joe Patt and includes Joe's *Wierd Trips* radio show on WAIF as

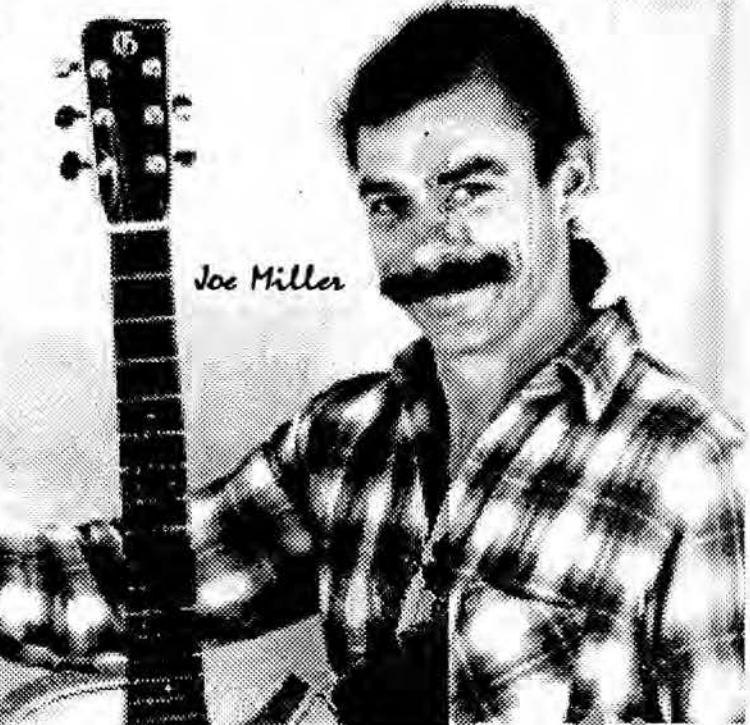
well as the full 30 or so minutes of the "Soap Opera of Noise" by The Hairy Patt. SOUND: 1-3.

Where It's at '91 • 1991 • 100 minutes, chrome • \$8.00 or trade from: audiofile Tapes, 209-25 18 Ave., Bayside, NY 11360 • This is the third annual audiofile Tapes compilation from tapes released the previous year, and the best one yet. This is music in a space rock instrumental vein (for the most part) from: The Oronies, Paradox, Vokokesh, Krel, Das Freie Orchester, Hermanos Guzmanos, Skoptzies, Through Black Holes Band, The Cellar, LG Mair, Jr., Jack Hurwitz, Arnold Mathes, Dino Oon/Konrad Draft, Doug Michael & the Outer Darkness, NOMUZIC and Alien Planescapes. 100 minutes of space intensity for those who can handle it. SOUND: 3-5.

sense, a purity of sorts that sings of simpler values and pleasures, steeped in a real world of joy and pain and day to day living. SOUND: 5.

Rumble Militia • *Stop Violence and Madness* • write: Century Media, 1605 Cahuenga Blvd. #200, Hollywood, CA 90028 • Decent thrash metal, albeit in a fairly nondescript fashion, with an emphasis on the thrash content. SOUND: 5.

Joe Miller • *West Coast Music For Guitar* • Rising Sleeves Music, PO Box 11181, Berkeley, CA 94701; phone: 415-653-2279 • Miller's work on this CD never fails to elicit a pleasurable response from people who hear it. He tackles a lot of styles with a firm and emotional sense with both subtlety and intricacy. Guest contribution is offered by David Grisman. Miller is a National



OTHER RECORDINGS RECEIVED

45's

Ray Carmen • *Radio Friendly* • \$3.00 to: GGE Records, PO Box 1784, Kent, OH 44240 • A nice collection of songs (one instrumental) in a style that should be fairly familiar to anyone familiar with Carmen's contagious 60's harmonic modern rock. On red vinyl and tight production. This one's a keeper. Carmen has just had a CD released on Emigre (48 Shattuck Sq. #175, Berkeley, CA 94704) called *Nothing Personal* that I'm playing a lot of at the moment.

CD's

Linda Allen • *Washington Notebook* • \$11.50 CD, \$9.50 cassette • Victory Music, PO Box 7515, Bonney Lake, WA 98390; phone: 206-863-6617 • Linda Allen possesses a classic folk

Fingerpicking Champion. Highly recommended. SOUND: 5.

Victory Music: 20th Anniversary Year • 1989 • \$11.50 (CD), \$9.50 (cassette) • write: Victory Music, PO Box 7515, Bonney Lake, WA 98390 • This is an excellent compilation of folk-oriented singers and songs based primarily around artists who have participated in weekly come-all's that the folks at Victory are involved with staging. Lots of good stuff here for the folk music fan. SOUND: 5.

We Magazine #14 • \$11 to: Chris Funkhouser, PO Box 1503, Santa Cruz, CA 95061; phone: 408-427-9711 • Culled from nearly 500 hours of material recorded at Aardvark Studios in Santa Cruz between October 1990 and March 1991. We Press is a nonprofit poetic arts press established in 1986 with an intention to promote young and

CONTINUED ON PAGE 33

For Your Information

What follows is a list of information pertinent to independent recording artists and those interested in their work. You will find dozens of places that are need of your work, from collaborators and compilations to radio programs and publications. I encourage you to make an effort to participate in these projects - and please let me know of any others. Let's spread the word!

Compilations

Compilations are releases which feature the work of several different artists and are an excellent way of getting your recordings heard without having to do too much of the ground work all by yourself. Payment is usually in copies of said compilation and exposure of you and your work. If you are putting together a compilation tape and are looking for submissions, let me know, and I'll publish all of the pertinent information.

Rock City Productions, 1415 Main St. #720, Worcester, MA 01603; is compiling an ongoing series of compilation tapes and are currently compiling their 3rd, 4th and 5th tapes. Send something today — or write for more info.

U. Witte, PO Box 1425, D-6470 Büdingen, GERMANY; has just released an international compilation. Write for current info on compilation projects possibly in the works.

Fool's Paradise compilation series is looking for electronic atmospherical/bizarre and experimental artists. All featured bands receive a copy of the compilation. Good sound quality is necessary. Write to: Robin Chuter, Spennenlaan 5, 1980 Tervuren, BELGIUM.

International Sound Communication, c/o Andi, 154 Alexandra Road, Peterborough, Cambridgeshire, PE1 3D1, ENGLAND; has just released Communication #5. Write for info on future compilations.

Hypertonia, c/o Jan R. Bruun, PO Box 4307 Nygårdstangen, N-5028 Bergen, NORWAY; is always accepting submissions for future compilations of a very wide variety of music. Currently accepting submissions for a series of tapes featuring cover songs.

Turbine Cassettes, PO Box 4585, Santa Clara, CA 95056-4585; is taking submissions NOW for a compilation tape and/or CD to sort of celebrate their second year of existence. Make submissions shorter than 10 minutes and please put them on chrome or metal cassette or DAT. Send something to make the visual aspect as well, if you wish. Turbine focuses on noise/experimental releases; and, I assume, this is the focus of the compilation as well. Write if you want more info.

Ooh Ooh Music, PO Box 2707, North Canton, OH 44720-2707; 216-492-

9072; publishes *Pop Cult Magazine*, which is currently looking for contributors for its next compilation. Tunes must be under 2 minutes in length and are based around a different theme for each issue. Even if you are a non-musician, you can contribute anything that fits with the theme or even phone our answering machine and sing your heart out. Write for more info and the current theme. They are also looking for written submissions which do not necessarily have to conform to the thematic guidelines mentioned above. See publications section for mention of the magazine. It's recommended.

Ooh Ooh Music, (see address above) also writes: "If you have released several tapes in the past and would like to put together an overview of your work (20 - 30 minutes, please) we will release it as part of a catalog. This will advertise and promote your music (and hopefully give you more exposure), charging interested listeners only \$1 a tape.

EBU'S Music, Carsten Olbrich, Bottenhorner Weg 37, 6000 Frankfurt 90, West Germany; writes: "I wanna know your sounds of Christmas. Play the instruments you have to play. Say the words you have to say. Send published or unpublished songs and sounds. You will get back your demo and a free copy of the compilation.

SPH, Apartado 223, 2780-Oeiras, Portugal; writes: Send 15 or 30 minutes of your music for compilations with 4 bands 15 minutes each or 2 bands 30 minutes. Free copy each contribution.

Porkopolis, PO Box 3529, Cincinnati, OH 45201; will release its 1991-92 Compilation Series in mid '92. If you want to submit, send your works on a 70eq C-60. Allow 6 months for delivery of your comp. As time allows they will be released (you can count on it). You retain all copyright. Send written permission for use of your recordings. You may obtain the current catalog by sending a SASE.

Y.H. boBby / Host-Age, PO Box 15864, Seattle, WA 98115; is putting together a project called: PREROGATIVLAND. It's a re-working/parody of Negativland using only Negativland recordings as source material. Please write for current info.

SET Cassettes, PO Box 15334, Kenmore Station, Boston, MA 02215-5334; has a compilation in the works. "And Now a Word From Our Sponsor"

will be 30 songs in 30 minutes. The theme is radio and TV commercials of course. Please be as creative as you can be, and keep your "song" under 60 seconds, and on chrome tape. More info available for a SASE. Deadline is August 31, 1992.

Antonio Carvalho, R. DA Batalha №5, 49FR., 2780 Oeiras, Portugal; is working with an umbrella project which goes by the name of REFUGIO (see radio listings for information of their radio project). A series of compilations as been underway since late 1980's. Participants get the usual payment of copies of the tape on which they appear.

dBUT Distribution Network (Box 9415 Vålerenga, 0610 Oslo, Norway) has three ongoing compilation series: The Chrome Series: "A series of limited edition high quality chrome tapes of various sound-recordings, bands and projects. In the near future hopefully including some of, as we see it, the great Creators in Our Time. If you have something special, take contact." The Trash Series: "A series of tapes containing trash-recordings of magickal moments and other collectors items. Do you have tape that you like, but find too unserious or too 'trashed' to release, mail it to ThB net!!" Collective Cut-Up Cassettes: "A planned series of taped sound-recordings from All Those Who Wish To Participate. Collected and respectfully mutated and cut-up'd by The Chief Ompa Technician. Mail your contribution today. You decide. No jury. No money. Maybe honey." Also: The First Official Cewafs Mail-Art-Music Happening: "Record yourself saying or singing "Cewafs". Repeat it or make a tape loop or a sampling. Add more sounds if wanted. Then play it for yourself in privacy and draw a picture of what you "see" or "feel" while listening. Mail both items or copies of them to ThB nett. A tape + booklet will hopefully come out of this. Maybe the New Networkers International Anthem?"

Come Together Productions (c/o DuBois Jean-Emmanuel, g.Rue Marquis 76100 Rouen France) is looking for music contributions for their series of compilation tapes. Flyer says they're into plagiarism, situationism, occulture, zippy mvment, comix, experimental music, light, pop.

Radio

Below is a list of radio programs which are seeking to play independent cassettes. Many non-commercial stations which are devoted to giving voice to the seldom heard would welcome you as a volunteer to undertake hosting an hour or two each week playing the diverse work of independent recording artists. Consider contacting your local station about this matter. Speaking from personal experience, it's a lot of work and it takes some dedication, but it's a whole lot of fun.

Fish Drum Magazine, c/o Robert Winson, 626 Kathryn Ave., Santa Fe, NM 87501; is beginning a radio program each third Saturday of the month starting August 17th on KSFR 90.7 FM. "We're looking for recent live performances of poetry on tape for broadcast on our program. There will be a small amount of other stuff, but the emphasis is literary.

WUNH-FM, MUB-UNH, Rm. 140, Durham, NH 03824, sent their playlists once again. While certainly not a haven for independent cassettes, they've recently been playing works from the likes of independent cassette label, Chamel House. Former music director, Marc Simony, has moved on, leaving Marc Snow and Ken Rogers as the head honchos.

Thomas Peake writes: "I was looking through an old issue of GAJOOB (#5), and noticed radio station listings, so here's some info about WREK. I assume you have an extremely active readership, unlike, say, SPIN, so I imagine we might get some kinda response. Glen Thrasher & Ellen McGrail of LOWLIFE have been doing Destroy All Music for almost five years now. That and Notes From Underground are our prime noise / experimental / electronic / industrial type shows. Our diverse formats give us a lot of flexibility too, to play a wide range of adventurous music. Be sure to let your readers know that we are in great need of material for our atmospherics format and spoken word show. Atmospherics is not a new-age show. That's so lame. It's everything from Steve Reich and Terry Riley to Hugo Largo, African acoustic stuff, to resonating stones, and more. SoundBites From The CounterCulture is a fledgling spokenword show seeking poetry, stories, rants, etc... I'm sure there's a lot out there. Please mention that our address should be written: WREK

Radio, Georgia Tech Station, Atlanta, GA 30332, attn: Program Director. This will insure that I get it. The phone is 404-894-2468.

The Hellfire Club, PO Box 4585, Santa Clara, CA 95056; is a radio show on KFJC-FM in Los Altos Hills, CA. They are always looking for new stuff to play (probably mostly in the experimental/noise category).

...now that's Interesting..., c/o Tim Id Productions, PO Box 47474, Minneapolis, MN 55447; is a radio show which focuses on home tape capers from around the world. Looking for your tapes. Reportedly, the first of its kind in Minnesota.

Your Host bobBy writes: "Amateur Public Radio' no longer exists at WFMU, E. Orange, NJ, but I'm sure that tapes will be most appreciated by them. They have an extensive tape library and more than a few DJ's who emphasize small dist./mail musics. Two DJ's who come to mind are Bill Berger and Fabio. Write: WFMU, c/o Upsala College, E. Orange, NJ 07019... I'm no longer at KUGS in Bellingham. New, Improved!!! programming at KSER in Everett with Robin James on alternate Wednesday nights. Submissions can be sent to: Host-Age, PO Box 15864, Seattle, WA 98115 or Host-Age, c/o KSER-FM, 14920 Hwy. 99, Ste. 150,

Lynnwood, WA 98037. We broadcast from 11:00 pm - 1 am PST for those adventurous ones who want to call up for LIVE contributions or interviews: 206-742-1146.

Radio Panik, Accords perdus (c/o Laurence), 29, rue Thomas Vinçotte, 1030 Bruxelles; tel. (2) 734.04.50; sent this form letter my way: "RADIO PANIK is a French-language, Brussels-based independent non-commercial local radio station broadcasting on the FM frequency. It aims to promote "alternative" and experimental music as well as other creative forms which are off the beaten track. The wide range of our broadcast material covers programmes specifically tailored to ethnic groups living in Brussels. Other material may be devoted exclusively to single "theme issues." The rule of thumb is round the clock improvisation and creation. Our programme content spans the spectrum from "Sordide Sentimental" to sounds from around the world, Japanese pop, to Bulgarian choruses, holy psalms to Satanic litanies, from the dizzy heights of the "New Age" to the rock bottom snake-filled cabaret rooms, expressions and impressions, a pursuit of the different and the bizarre. Our team has a commitment to a side-long view of the city and outside world. Run of the mill admirers of the tried and tested we are most definitely not. We

would like to hear from you about your activities, and if possible, let us know how we could use some of your ideas."

Antonio Carvalho, R. DA Batalha No5, 4oFR., 2780 Oeiras, Portugal; writes about the radio project he's involved with: "Successor to the late REFUGIO (which ran for three series scattered between 1987 and 1990), UNIDADE is a new radio project which we proudly initiate in October 1991. REFUGIO is now the name given to the umbrella organisation including UNIDADE together with journalism and other projects related to music. As before, our main area of interest covers all sorts of alternative electronic music from danceable beats to dark experiments. Our policy has long been one of diversity. Any emotion should be followed by another different emotion. Dark and bright. Bright and dark. UNIDADE is working closely with two distribution services - Messerschmitt and ANANANA - so that two things become possible: We're able to make your work known to them, thereby leading toward the distribution of your products in Portugal; and we're able to give airplay to those products being distributed by these services, thus contributing towards their promotion in Portugal. As a result of our journalistic work your products may also receive exposure in the press. Links shall be established with other radio programmes of the same musical orientation and exchanging ideas and experiences. A playlist will be issued every month containing YOUR releases. We hope that these activities will be of interest to you. As for us, we continue to need your support, without which this project would cease to exist. Music alone is never enough. Thank you."

Krapps Last Tape (c/o Luigi-Bob Drake, PO Box 585, Lakewood, OH 44107) is a weekly radio show on WCSB, 10 p.m. - 1 a.m. every Wednesday, featuring experimental and spoken word stuff, and heavy on the cassettes. The whole station is very supportive of indie and K7 music, many punk and hardcore shows as well as six or so other "experimental" programmers.

Ron McFarlan (75 Kirknewton Rd., Toronto, Ontario, Canada, M6E 3X9) of Dust that Collects can be heard weekly on CKLN in Toronto on show he calls Visceral Landscapes. It's a 2-hour program focusing on independent cassettes with preference to the experimental, difficult listening, ?post industrial? genres. All submissions welcome. Will trade DTC cassettes in return for your submissions!!!

Dyer's Eve (c/o Brian Crowder, 3447

B.A.N.D.I.T.S.

BAND AGAINST NUCLEAR DUMPS IN THIS STATE

The contribution of 20 musicians to a community effort to resist the establishment of a nuclear waste "storage facility" in Allegany County, New York. Folk, Country, Rock and Blues styles.

B.A.N.D.I.T.S. - 18 Songs
B.A.N.D.I.T.S. TOO - 22 Songs
\$8.00 each post paid

from
 Howard Appell, Rt. 2 Box 11
 Fillmore, NY 14735

?????????WHAT DID THEY SAY????????

"... (Freeman uses) his instruments to put up a wall of toxic noise that dares the listener to continue." Factsheet Five #35

"Raw rock of harsh distortion... with strangled vocals on top of and between the noise." Factsheet Five #39

"...emotionally charged rock..." Gajoob #7

"I've developed a liking to Skidd Freeman's vocal style... it has an original quality that reveals raw emotion that I like. Recommended." Gajoob #7

NOW HEAR THE BEST OF SKIDD FREEMAN "THE EARLY DAYS" ON 60 MIN CASSETTE SEND \$5 TO: JOHN KENNEY PO BOX 4281, EAST LANSING, MI 48826

Fleetwood Drive, Salt Lake City, UT 84109) is a radio show on KRCL 91FM in Salt Lake City that is anxious to play speed metal type tapes.

And, finally, I've been hosting a weekly 3-hour program (also on KRCL in Salt Lake City) called *Cassette Culture Shock*, in conjunction with GAJOOB Magazine. Many (actually, most) of the tapes that get sent here to the magazine wind up on the show also (unless the sound quality is absolutely horrible). I would love for any of you to make up some station ID's for my show. You can say who you are or whatever, just so long as you say "KRCL 91FM somewhere along the line (we have to say it every 15 minutes). Once every hour we must do a legal station ID, which consists of the words, "KRCL 91FM in Salt Lake City." You may add ".... your only sound alternative for the Wasatch Front," at the end if you wish. Something short and sweet works best. I've made sampler collages and stuff. Be inventive. You might mention a new tape you've just sent so that I may conveniently segue into it. I mention all this because if I would like to receive these things for my show, I'm sure there are many more alternative radio show hosts out there (probably right in your area) who would love to receive the same. Believe me, most people need some sort of incentive to even play a cassette (I've been doing a show playing nothing but for around six months now and I don't understand why it's so damn difficult to cue up a tape), and I'm sure this will work for some of you.

Catalogs

Unless otherwise indicated, the catalogs listed below are available free of charge (send a stamp for postage though, please). GAJOOB will list your catalog here for no charge - you only need to send me one.

Ameba (1732 Haight, San Francisco, CA 94117) has a catalog loaded with t-shirts and dozens of other clothing items decorated with some eye-turning graphics and art.

Anti-Demos-Gracia (c/o Antonio Caeiro, Rua Ferreira de Castro, No 4-2o esq. Paio Pires, 2840 Seixal, Portugal) has a catalog which includes works by Kopotte Muziek, Die Neue Sonne, OVO, Sebastian Gander and more. The catalog is free, but include an IRC.

Apraxia (PO Box 85155, Seattle, WA 98145-1155) has a small catalog of fringe works including the likes of Blowhole, Jeph Jerman, Lab Rat, Misery Guts, Crash Worship, Eric Lunde and others.

ASP (1155 5th St #306, Oakland, CA 94607) has a dozen plus releases (including

video) from the likes of Crawling With Tarts, Fleeing Villagers, 4tet, La Petite Mauvaise Chose and Speed The Parting Guest. Ask about their postcards also.

ARF! ARF! (PO Box 465, Middleboro, MA 02346; 617-354-7012) have many releases available (including CD's, and vinyl). The Rising Storm, The Space Negros, Erik Lindgren, The Moving Parts, Willie Alexander and more.

Bowman Records (PO Box 316, Cooper Station, NY, NY 10276) has an 8-page catalog of Michael J. Bowman tapes and a comic book with work by Chris Lane, Alec Cumming and MJB90.

Burning Press (PO Box 585, Lakewood, OH 44107). Catalog with dozens of titles on the neo cutting poetic edge of the written word. Also works from Artificial Lily, Art Crimes and Generator Press.

Charnel House Productions (PO Box 170277, San Francisco, CA 94117-0277). Experimental electronic and noise. Percussion-oriented and industrial. Recently released CD's of Trance and a compilation.

Cheep Beer Ltd. (PO Box 3445, Dayton, OH 45401) has tapes by The Oxymorons, Sunken Giraffe, Dobie Willis, Liquid Drano, plus Mutant Renegade Zinc. Send \$1 for the zine and a stamp for more info on the others.

Dancing Bear Audio Research (PO Box 807, Warwick, NY 10990-0807) has an even 10 tapes available, most of which are 60 Cycle Hum and one Your Brain On Drugs which is label meister Pete Harrigan Solo. Somewhat abrasive and spacey improvs and whatnot. Also very active in networking so get in touch as Pete seems to prefer trading to selling.

Luciano Dari (Casella Postale 54, 80100 Napoli- Italy) has several releases including WEED Sampler 3 and a Sleep Chamber video.

Dig My Art (218 So. Main, Hightstown, NJ 08520) has a catalog of around 30-40 tapes, plus a few videos which sound extremely intriguing.

Frog Peak Music (Box A36, Hanover, NH 03755) has a thick catalog of experimental music, both foreign and domestic. Also books, and various written material. January sees Frog Peak becoming exclusive distributor of Peter Garland's Soundings Press.

Home Produkt (c/o P. Stras, rue de Joie n.112, B-4000 Liege, Belgium) sent an 11X17 one-pager that (along with listing several current releases and some nearly confusing ordering information) announces the release of Harold "Sack" Ziegler first LP Sack heil.

IRRE-Tapes (Bärendellstr. 35, 6795 Kindsbach, Germany) has a 14-page catalog available for 3 IRC's. Label-meister, Matthias Lang, is a veteran of cassette networking and continues to be very involved, putting out a contact newsletter and continuously releasing a whole slew of tapes that are consistently well-done and worth the effort to obtain.

KFR (Dittmar, Pariserstr. 63A, 1000 Berlin 15, Germany) offers a whole bunch of tapes with the idea that everyone who sends in a tape (with an accompanying white cover for Xerox purposes) will be included. Tapes are generally \$5 each and there's a great selection from which to choose. KFR has distribution centers in many countries. Don Campau runs the USA branch from his address at: PO Box 23952, San Jose, CA 95153. Watch for an article on Litter's involvement in KFR and cassette networking to appear in an upcoming issue of GAJOOB.

Little Fyodor (PO Box 973, Boulder, CO 80306-0973) has a one-pager of around a dozen releases, both solo works and a few he's done with THE MIRACLE; also a compilation. One video too.

Linden Music (PO Box 520, Linden, VA 22642) has a catalog of CD's/tapes by keyboardist, home recording artist Kit Watkins that sound extremely intriguing given the bevy of literally gushing reviews given by the likes of Musician, Keyboard, The Washington Post, et al.

Lonely Whistle Music (c/o Don Campau, PO Box 23952, San Jose, CA 95153) has three distinct catalogs available. The first is the Lonely Whistle proper with music from Don, compilations and various other artists, including Dino DiMuro, Lord Litter, Greg Gray and more. Second is Loose Caboose Bootlegs which is a listing of bootleg tapes you can get from Don by sending a blank C60 and \$1 postage; some of the artists being the Beatles, Beefheart, Pistols, Clash, Hendrix, Stones and many more. Lastly is the KFR-USA catalog which is loaded with tapes from around the world which are all available for \$5. Read the article in this issue for more info on this great networking service. Send Don a stamp and get all three catalogs.

Muworks (111 4th Ave. #5A, NY, NY 10001; 212-228-7413; fax: 212-353-0559) has a catalog of their excellent tapes (and CD's) available by artists such as Thomas Chapin, Pheeroan akLaff, Machine Gun, Robert Musso (new!) and the Lunar Bear Ensemble.

Nonsequitur (PO Box 2638, Santa Fe, NM 87504) has a catalog of several very

DUST that COLLECTS the fear of listening dangerously

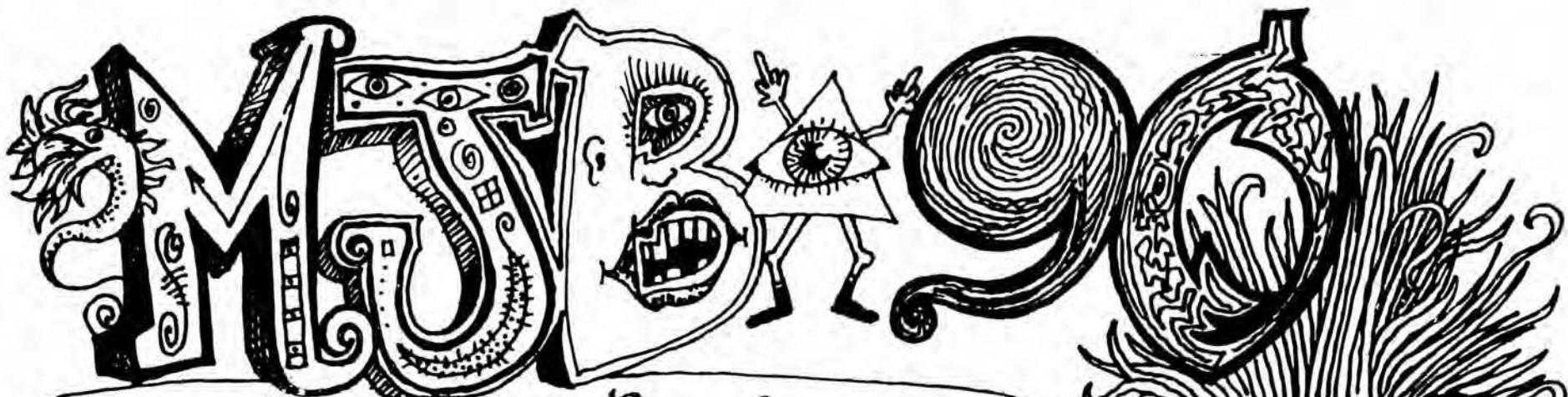
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"Black Water Delirium"	C-45
"Kept my attention throughout" -ND	
"Live Flag Air Base"	C-60
Sound collage mixed live on CKLN.	
"Video Night on Kowsan Road"	C-60
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high-quality experimental-oriented releases on both CD and cassette. Also have the new *Cassette Mythos* compilation, in conjunction with the up-coming publication of *THE BOOK* by Autonomedia. Also Malcolm Goldstein's *Sounding the New Violin* which contains works by John Cage, Ornette Coleman and others.

Omnium Recordings (PO Box 7367, Minneapolis, MN 55407) has CDs from *Boiled In Lead*, *The Wedding Present* and *3 Mustaphas 3*.

Porkopolis (PO Box 3529, Cincinnati, OH 45201) has a catalog which includes over a dozen compilations from artists all over the world (notably Poland).

Realization Recordings (540 San Clemente, Ventura, CA 93001) has a catalog which contains re-issues from the Big Body Parts label (Hands To, City of Worms), PBK; along with tapes from *Illusion of Safety*, Thomas DiMuzio, Architects Office and an upcoming compilation CD with works by Randy Grief, Michael Chocholak, Dimthlingshine, The Haters, John Wiggins and many more.

Recommended Mailorder (387 Wandsworth Road, London, SW8) has a 30-page catalog available for \$2.00 postage. They "supply and inform about many international independent releases from 26 countries from Japan to Mexico to Russia."

RRRecords (151 Paige St., Lowell, MA 01852) has a multi-page catalog of noise-oriented stuff from their own label plus others all over the world. Vinyl, CD, tapes, video, t-shirts. The place to go for the wild and extreme.

SET Cassettes, PO Box 15334, Kenmore Station, Boston, MA 02215-5334; has a small catalog (2 releases) with fun art and news of two compilations currently in the works.

Silent Records (540 Alabama #315, San Francisco, CA 94110) offers releases of high quality works on the fringe, including CDs, tapes, video and t-shirts.

Sonic Delights (PO Box 332, South Orange, NJ 07079) is a label with a good-sized catalog and a very nice attitude towards home taping. Tapes range in price from \$3.00 to \$4.00 and a t-shirt is also available.

Swinging Axe Productions (PO Box 199, Northridge, CA 91328) has a catalog featuring works by Hafler Trio, Zoviet France, Cabaret Voltaire, Blackhouse, Art Simon and more. A new 5-part CD series by Randy Grief based on Lewis Carroll's *Alice In Wonderland* - in the making since 1988 - is now being made available in conjunction with the Netherland label Staalplaat.

Techno Tribe, Ltd. (PO Box 8026, Englewood, CO 80110; (303) 721-1633) has several graphic t-shirts avail-

able in the \$15 price range.

Tonspur Tapes (c/o Stefan Schwab, Hohe Warte 1, 8521 Spardorf, Germany) has several dozen tapes in their catalog, including Big City Orchestra, X-Ray Pop, M. Nomized, Kapotte Muziek, Brume and others. Several compilations are available also.

Unsensored Musles (209 Williford Court, High Point, NC 27260) has over 50 releases ranging in stylistic influence from 20th century classical, progressive jazz, new age, world music, just intonation and microtonality, film music, ethnic crossovers, minimalism, electronic, comedy and instrumental rock.

We Never Sleep (PO Box 92, Denver, CO 80201) has a 4-page catalog full of books, videos and tapes by the likes of *Illusion of Safety*, *The Haters* and more. Get it for a stamp.

Xexodal Endarchy (1341 Williamson, Madison, WI 53703) has a catalog previously listed here which deserves notice again. Chock full of intriguing experimental publications, recordings and video. Getting right down to the structure of language and sound.

Publications

Antisklos #3 (SASE - J. David Napper, 4143 F St., Bremerton, WA 98312). A one-pager of poetry and simple graphics. Image-laden stuff that will leave an aftertaste. Especially liked "I Think I Know What Death Is."

Blue Ryder (PO Box 587, Olean, NY 14760) publishes "choice reprints from underground magazines. Low advertising rates."

bOING bOING (PO Box 12311, Boulder, CO 80303). Got review quote from Michael Mantra within some correspondence and this address was listed. I include it here simply because they must review tapes.

Decapitated Zine, Panos Tzanetatos, Aspasia 55, 155 - 61 Bolargos, Athens, GREECE; is a Greek-language zine which reviews and writes, "We are looking for local contributors all over the world. Ads are printed free! We usually answer at once. Write to us now without any I.R.C.!!!" From the advert here it looks like it's heavily slanted towards punk, hardcore and metal.

Ear Of Corn #21 (\$1 - Dave, PO Box 2143, Stow, OH 44224). Most of this issue is taken up by interviews with SHEEP SQUEEZE, SPINAL REMAINS, FRANK DISCUSSION, GARY PANTER and THE VEGAMATICS. Also reviews of zines and albums and tapes. Very worthwhile and open-minded.

Electronic Cottage #6 (\$4.00 - Hal McGee, PO Box 3637, Apollo Beach, FL 33572). An authoritative look at independent cassette artists. Over eighty pages filled with interviews and ar-

ticles making a difference in independent music. A definite must have.

Everyman (\$1.50 - Carl Howard-audiofile Tapes, 209-25 18 Avenue, Bayside, NY 11360) is a comic book of "the industrial surreal for each of us by NKVD and Lawrence Burton of Konstruktivitis."

Imagine! Records, (4432 Telegraph Ave. #83, Oakland, CA 94609). They put out a monthly newsletter which focuses on their band MONET'S GARDENS. Tells about where their playing and what's happening with their current projects.

Improvjazzation Nation (HHC, 19th Supcom, Unit 15015, PO Box 2879, APO AP96218-0171) is Dick Metcalf's new zine which focuses on improvised work. Tapes, albums, poetry, most anything improvised or that you've made yourself will be considered.

International Contact Zine #5 (\$1 to: Matt Benedetti, 1045 Haman Way, Roseville, CA 95678) is, once again, loaded with contacts (most of which, in this issue anyway, are punk/trash-oriented). Ads are just \$2, and this includes a copy of the zine your ad appears in.

IRRE Newsletter #14 (c/o IRRE Tapes, Bärendellstr. 35, 6795 Kindsbach, Germany) is available for an IRC and includes a whole bunch of contacts that should be of interest to cassette culturists. This issue also includes a write-up of the band X-RAY POP.

I.T. Newsletter, c/o Matthias Lang, Bärendellstr. 35, 6795 Kindsbach, West Germany; is an 8-page magazine written in German, with news, reviews, articles.... people can order it for free by sending an IRC or a German stamp.

KOAN #4 (\$2.00; PO Box 18278, Washington, DC 20036-8278). This is currently one of my favorite zines, mostly 'cos of editor Alexander Trocchi and Waygood Ellis' insistence upon making their personalities ooze from every inch of type. It's a small zine, but every little bit is skirting the edge.

Interviews with Deceased and some fiction and essayist sorts of writing - all of which is good (Julius Dunbar's piece is most notable). A few zine reviews too.

Lightworks, PO Box 1202, Birmingham, MI 48012-1202; has a new issue out (Number 20/21) subtitled "Actions on the Outskirts: An Issue of Troublesome Art & Bothersome Ideas." Price is \$5.00.

Music From the Empty Quarter #2 (PO Box 87, Ilford, Essex, IG1 3HJ, U.K.). Excellent, well-written, informative magazine (slash) music catalog. Interviews with Graeme Revell of SPK (an intriguing one from '83) and Robert King are the highlights. Plus reviews of a whole lot of music. Lots of inside information on the artists too. This one is highly recommended.

ND #15 (\$3.00 - PO Box 4144, Austin, TX 78765) A wealth of information on independent creativity, particularly in the form of mail art. Lots of tape reviews and publication reviews also, along with very knowledgeable interviews with the likes of Asumus Tietchens, Jacques Van Bussel, Zoviet France, Justine, Jorge Munnshe and Al Ackerman.

Novel Approach (\$6 (USA), \$9 (overseas, airmail); Plaster Cramp Press, PO Box 1083, Wheaton, IL 60189). Bills itself as "a coincidental mailart assemblage." Over 100 contributors, including John M. Bennett, Malok, Minoy, Mumbles, Trevor, Crag Hill, Jake Berry, etc. Introduction by Miekal And and Liz Was. 108 pages.

Jonas Osklins, Balninku 4, 233005 Kaunas, LITHUANIA; sent a Xerox of a request for contacts in the West. It reads: "Hi everybody! My name is Jonas, I love in Kaunas, second Lithuanian city. Very weirdo cities, all of them. So I would like to say that first I'm seeking all sorts of contacts: I mean we are local activists doing "KNK" zine - no Lithuanian, but probably in English soon. Other things like raw, pretty tapes of hcpunkindustrialnoiseetc without name, tshirts with local schizmas and pictures. Not things, but artistic activities all things very clear and shiny. Probably we could do gigs too but we must roll over first wave of economic hardships and all. It is based on contrast between \$\$\$ and our local "money." And now capitalism is created here and privatisation all things. We have now big prospects so that we have a chance to create something really powerful and nice. Maybe we could help our bands which probably will get a chance to get through the "iron curtain" border soon doing gigs or some joint releases. And all other forms of friendship needed urgently. As we know clearly, isolation causes lots of stupidity. We have learned that. So please do contact us quick."

Sound Around (\$10 (by region), \$25 (national) - PO Box 297, Hadley, MA 01035) is a directory of folk, folk-rock, acoustic and alternative music venues, geared for the self-booking musician or band investigating new clubs in their own region and/or spreading out to other parts of the country. It lists clubs in all regions of the U.S., giving at least the club name, address, and the type of music offered there. In many listings the phone number, contact person and more information is also given. It includes some local and national music/arts festivals, arts/entertainment newscasters, weeklies and radio stations which service the particular communities.

Stand By, c/o Nick Johnson, 945 E. 43, Eugene, OR 97405; is a zine of mostly newspaper articles, many having to do with the strange and bizarre. Many are

also children-oriented, such as what appears to be a High School class assignment to answer the question, "How do you measure love?" The paper was obviously passed around the classroom; and each person answered, comments appeared from subsequent students. Very funny. Price says \$2.29, and I'm not sure if this includes the 98¢ Nick spent to mail it here. So if you can afford it, maybe chip in also, okay?

Tear Down the Sky #8 (\$2.50 - 84 Seaview Ave., Marblehead, MA 01945). This issue has a page devoted to cassette culture, written by Terry Burke of SET Cassettes (Boston). In his column Terry reviews a few of the cassettes of which he's particularly fond. Another recommendation for the zine is the "Day Job" column in which someone describes what they do during the day in order to live and support their art. totally (?) - c/o Jack Soffel, PO Box 8156, Portland, OR 97207). Just got a postcard on this one.

Ugly American #6 (\$4 - c/o Greg Chapman, PO Box 8433, Red Bank, NJ 07701). This is a good read because of Chapman and co.'s intense and honest take on the alternative music scene. Reviews (mostly negative) of shows, albums and interviews (in this issue) with UPSIDE-DOWN CROSS, SKULLFLOWER, MORBID ANGEL, MONSTER MAGNET and PAIN TEENS. Lisa Suckdog's Pain Teens write up is a unique twist.

Atonal, Apartado 223, 2780-Oeiras, Portugal; is seeking records, tapes, zines for reviews. Also news, information, artworks about your label, band or association. Free copy to each contribution.

Zion Dispatcher (c/o Laura Swenson, 1273 E. 100 So. #204, Salt Lake City, UT 84102) is an extremely spirited zine with an editor who is unafraid to tackle tough themes (she's been threatened with neo-Nazi retaliation because of it). Reads like emotionally vomited catharsis. It's free locally, but send her \$2 to cover postage.

Change Of Address

Seems to be a very popular thing this issue to pull up stakes. Quite a few magazines came back undeliverable, thereby adding the generally ongoing state of confusion that has settled into the GAJOOB headquarters. Anyway, as far as I know, these are the current state of things as they come to me. PLEASE let me know of your address changes - and it wouldn't hurt to keep me posted on any others you might feel apply to this forum.

Bob Black, PO Box 66153, Albany, NY 12206. **William Barnes/Aural Adventures**, 2081 Revere Dr., Concord, CA 94520. **Apraxia**, PO Box 85155, Seattle, WA 98145-1155. **Weed Productions** has changed its name to

Flight 13 and is doing business at 13 Schumannstr. 20, 7800 Freiburg, West Germany. (phone: 0761-552984). Many new record releases coming this Fall, including Stick Farm. **Electronic Cottage**, PO Box 140368, Gainesville, FL 32614-0368. **Jason Jackson**, PO Box 18278, Washington, DC 20036-8278. **Violet Glass Oracle**, 2830 Gunckel Blvd. #LWR, Toledo, OH 43606-3755. **Dan Fioretti**, 195 New St., New Brunswick, NJ 08901-1954. **Brett Simpson (Blue Cube Music)**, 1106 W. Bell Rd. A #2088, Phoenix, AZ 85023-3532. **Tim Gilbride**, PO Box 841, Kent, OH 44240-0017. **Bret Hart**, 450 Rollstone St. (Lower), Fitchburg, MA 01420-4167. **Chris Ballew (EGG)**, 170 11th Ave. #103, Seattle, WA 98122. **Dick Metcalf (Rotcod Zzaj)**, HQ, 19th Supcom, Unit 15015, PO Box 2879, APO AP 96218-0171. **Intergalactic House Of Fruktakes**, PO Box 9183, Cambridge, MA 02139-9183. **Def American Recordings**, 3500 W. Olive Ave. #1550, Burbank, CA 91505; phone: 818-973-4545; fax: 818-973-4571.

LOST SOULS

If you have any information on these, please send it in, keeping in contact should be a concern of everyone involved because it is only this that will continue to keep cassette networking a viable alternative to Corporate music bullshit. If you are changing addresses, PLEASE keep me posted. Sometimes I feel like a detective, trying to hunt people down to whom I owe magazines. For those people I've lost contact with listed below I have provided the last address in which I maintained some sort of tenuous link.

Steve Sabotage, 206 N. Pearl St. #GL2, Albany, NY 12207; **K. Kreider**, PO Box 322, Ashburn, VA 22011; **Walter Wright**, 5347 N. College #301, Indianapolis, IN 46220; **Harlequin Sound**, c/o Jason L. Peterson, PO Box 832, Lenox Hill Station, NY, NY 10021

Video

Guzbro Productions, c/o Darrell Draeger, 721 Fairfax Rd., Bakersfield, CA 93306; is now airing a public access TV show in LA's San Fernando Valley. It's called "Offbeat," and the first show features John Bartles, Hermanos Guzmanos, Humidifier, Little Fyodor, Church of the Sub-Genius and I Lost My Sheep.

Miscellaneous

Francisco López, Apartado 2542, 28080 Madrid, SPAIN; writes: "There is no doubt that it results suggestive and fruitful to consider the world as inexhaustible source of sounds and, more precisely, of sound environments. Apart from their intrinsical value, these can be the base of a creation work of new environments, through several techniques of treatment and mixture of the

original sounds. Thus, it is not a sound chronicle or document, but the use of material generated without intention and that considered as an instrument, is terribly rich in nuances. In addition, it is the possibility of creation of totally "artificial" sound environments, without departing from environmental sounds.

These two conceptions around the idea of "environment" have directed my interests and the results of my work. Backgrounds and soundtracks are examples of the intonality of the majority of my works.

During the period 1982-86, all the works in my catalog were inspired by the arthropods (insects and similar animals), and understood as soundtracks for imaginary films. Since 1986, this work line (known as "El imperio de los artrópodos" - "The empire of the arthropods") is simultaneous of others: treatments of music or musical instruments to create environments, the use of samplers to the realization of short pieces as musical sketches, and the creation of complete soundtracks. The result of all of this, not necessarily "melodious," is what I consider as environmental music or sound.

If you are interested in exchange, please write or send your sounds to my address. I hope for a successful contact between us.

Shaun, 34 Wilkinson Avenue, Moorside, South Yorkshire, DN8 4RT, England, U.K.; writes: "I'm really into tacky radio shows, so is there a chance you can tape me lots of tacky ads, shows, etc.?? PLEASE PLEASE PLEASE PLEASE!"

Bulls Blood Laboratory, c/o Wayne N., 1615 E. Passyunk Ave., Philadelphia, PA 19148, has regrettably ceased operations.

Third Mind has joined forces with Roadrunner Records here in the states and is releasing *Tanith & The Lion Tree* from Edward Ka-Spel of Legendary Pink Dots fame. Release date is scheduled for October 29th. Write: 225 Lafayette St. #407, NY, NY 10012; or phone 212-219-0077 for more info.

A hardcore band in Lithuania sent their address in order to make contact: Lithuania, Vilnius, Dukstu, 11-12, =T.R.=. From what I understand anyway.

ERL Records, 418 Madison Ave., Albany, NY 12210; 518-432-0851; has just released 7" by SadSack, Vertebræ and Blue. They are an indie store too. "Send us your want lists."

dBUT Distribution Network (PO Box 9415, Vålerenga, 0610 Oslo, Norway) is a new access point for alternative products; is based on the theories of non-profit networking; is into interaction between music, sculpture, poetry, action; is interested in receiving products for small scale distribution; has a worldwide network of contacts; wants to break down the borders in art, canalizing energy forwards; believes that there are only good art and bad art; exists as a pure creative energy; is a manifestation of a physical but friendly authority; will release vinyl, CDs and tape recordings; is aiming for a subtotal sculpture built of expressions; arranges concerts as a part of the Total Concept. According to their flyer dBUT is housing a tape archive. See the compilation notices for further information concerning ongoing compilations in the works.

Come Together Productions (c/o DuBois Jean-Emmanuel, g.Rue Marquis, 76100 Rouen, France) seems to be a tape label, magazine and a distribution center all in one. See compilation listings for more information.

Janet Cucinotti (One Cumberland Pl. #312, Bangor, ME 04401-5048; phone: 207-945-3081) is the contact point for some Electronic Music from Europe, with special emphasis on the band Peru.

Jack Scratch (PO Box 146702, Chicago, IL 60614-6702) sends me flyers announcing their shows in the Chicago area. If you're interested, drop 'em a note or something - and ask about their 7" 3-record set available for \$5.00 now.

Intergalactic House Of Fruktakes (PO Box 9183, Cambridge, MA 02139-9183) is offering cheap advertising on their newly started "900" number. The cost is \$5/month for one minute of time (a minute is a long time). Band, publications, etc., can use the service to let people know about their music. Write for more information and details.

Reviews Continued

unknown writers and musicians. Those included here are Francisco X. Alarcon, Elisabeth Beliel, Andy Clausen, Angela Coon, Eric Cerkendall, Jean Gier, Syb Glebow, Richard Loranger, Tory Miller, H.D. Moe, Morton Marcus, Victoria Stone, Michael Weaver and Richie West. Music is also provided by Thelemonade, Monks of Doom, Eskimo and a waltz by Ed's Redeeming Qualities. This all adds up to an extremely well-rounded release of poetry and improvised music that is fresh, and right on the edge. Recommended. SOUND: 5.

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Letters Continued

issue? Maybe he'll read it and write again. —Jan R. Bruun, Hypertonia, PO Box 4307, 5028 Bergen, Norway

Bryan,

GAJOOB #7 was a major improvement over #6 (with which I was severely disappointed) but I have to wonder... part, perhaps most of what killed *Factsheet Five* was its abdication of self-autonomy for an anaesthetic "democracy." In attempting to overview everything it envisioned as "self-publishing" without a gourmand's discerning tastes, it became unpalatable. GAJOOB is in danger of the same fate in attempting to authoritatively cover all aspects of cassette culture. . . because a lot of the authors it covers simply aren't very interesting: not bad enough to inspire an amusing diatribe, merely mediocre proficiency experts. It really is self-made musak, despite all the neuroses thrown on top like so much cake icing on gruel. When the occasional good piece of work comes along, one's senses are so blander that all recognition is obscured.

That's only the symptom; the solution is in the makeup. What does GAJOOB mean to you, Bryan? That's what's increasingly absent from these pages: Bryan's emotional input. If it is your heart's desire to make GAJOOB a *Billboard* for the disaffected that's fine... but plowing through *Billboard* is a chore best left to industry hangers-on and naive new artists and ex-cocaine addled radio consultants. GAJOOB deserves better. My personal wish is that the zine settles into a smaller format, more concentrated. I appreciate your sense of goal-oriented wishful thinking, that GAJOOB can and should cross-pollinate all tape cultures for the benefit of all. If only it worked. —Rodney E. Griffith, *Inspiracy Press*, Columbia Sta-

tion, OH

It has never been my intention to make GAJOOB into a Billboard for the disaffected; but rather, more of a "bulletin board" for such recording artists — if that is what you choose to term us. There are plenty of publications who, more or less, are simply self-appointed arbiter's of taste for whatever or whomever they think is "in" this week. And while these publications, depending on the editor's skill, are fun to read; they do nothing to help recording artists further their work. I started GAJOOB (and continue to publish it) in order to help fill this void. Personally, I was tired of the whole "review" process when it came to my own recordings. For my work as a recording artist, it was becoming increasingly pointless. So, with GAJOOB, I try to make the reviews more of a starting point of contact between artists and other artists (and others interested in creative recording for its own sake). That is why I include as much commentary by the artists who make these tapes as space allows; hopefully GAJOOB becomes, at times, an almost transparent point of contact between its readers. You see, I am not interested in putting a lot of ME into these pages. These pages are devoted to the act of RECORDING — not what Bryan Baker thinks. Those people who are strictly on the outside looking in, such as yourself, Rodney, might not appreciate the value in these pages. The value lies in being able to find out about a person who is doing recordings that you are interested in and the wonderful sort of exchange that can take place among two parties interested in exploring the world of independent recording, thereby opening their own world up to other possibilities. And, ultimately, that's what I think music (or any recording) really is — an exchange between artist and listener. I want GAJOOB to break the down barriers between the two. And I am pleased to say that, for

those who choose to participate, it truly does happen — as the next letter shows.

Bryan,

Received GAJOOB 7 a few days ago and have been up to my neck in it very since. Great interviews this time. I especially enjoyed Little Fyodor, who seems to be truly radically awake. Only optimists waste time with nightmares anymore. Reality is so mind crushing all on its own that the subconscious spends all its time trying to grapple with that to conjure up any new demons. The reviews are even more exceptional than before. It almost seems that calling them reviews is too limiting. Maybeparviews would be more accurate. No matter what you call them, you are, by this method continuing to capture the essence of cassette culture. The faces and voices creep from out of the magnetized void to speak of their dark methods and procedures. And what a crowd it is. Their voices rise from these pages, a revolution in mind staking claim to the only free/real culture left in the New World Reich. Recording artists and anti-artists are splitting into camps of greed and authenticity. It has become almost an insult, an immoral position to make a profit on your work. Certainly immoral to make great profit. Give me one of these guys any day to the shit blower product of major labels, or anyone with those ambitions. A new culture is being built here tape deck by tape deck, whose center is nowhere. Thanks again for the work you're doing to document all of this. —Jake Berry, 9th Street Laboratories, Florence, AL

Hi Bryan!

One subject that I've come across a few times recently is the idea that there are too many tapes "out there" (a place I like to visit). Hopefully no one is discouraged from making a tape by reading stuff like this. I've often found that tapes made "just because someone was in the mood to make a tape" have a greater degree of spontaneity and relaxed feel about them, and tend to be less pretentious. And the very same tape that might seem "easy to chum out" today will be impossible to make in five years, no matter how much effort that would be put into them. Find enclosed three tapes. Every single one has something that was "chummed out" on it. Sox came from home taper in Brooklyn as "cassette protectors." —Ken Clinger, Bovine Productions, Pittsburgh, PA

To Whom It May Concern:

I just discovered your magazine recently, and I gotta say that I think what you are doing is great! If it wasn't for people like you creating a forum for distributing "underground" tapes and the like, I think that the whole scene would not be where it is today. But let's get down to business, ok? I work at KRCL 91FM here in Salt Lake City, doing a Speed Metal show called Dyers Eve with my friend Dave Dyer. We are VERY interested in playing undiscovered Speed Metal bands. So could you possibly consider listing us on your radio page? If we like them, and their tape is of demo quality, we will play them to death! —Brian Crowder, 3447 Fleetwood Drive, Salt Lake City, UT 84109

Hi 'n hello Bryan!!!

Pew - finally I found the time and money to do what everybody is recommending recently . . . GET IN TOUCH WITH GAJOOB!!! So here I am - yes it's Lord Litter from Berlin who heard only good things about your work (already wrote a short bit about IRRE TAPES that appeared in your magazine)... but I was always real busy with KFR NEWS so that I only could react to incoming mail and not get in touch with new interesting addresses . . well, this and other



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CONTINUED NEXT PAGE

reasons made me stop the entire KFR News work . . . well, not really the entire News work 'caus I want to concentrate now a bit on writing articles with an general interest and especially promoting activities of our "indie-home-thing" friends in Europe . . . had some visitors from USSR states and all they told me sounded very interesting . . . well, I'm basically pretty behind with all my work 'caus Germany had a kinda hard time after the "WOW - the Berlin wall is gone" thrill . . . you know now the whole of Germany is ruled by MONEY and that was difficult to get along with especially for my friends from DAS FREIE ORCHESTER (East Berlin) . . . but now it all looks a bit better and the vibrations are a bit more positive . . . well, KFR Germany offers about 200 'n something

tapes now and I have to type it all now into my new computer . . . my old one broke and all the data is lost . . . But first of all I have to finish my final work (magister thesis) for Berlin University about the homerecording network, that will then hopefully give me pretty quickly a job so that I have a bit more money to invest in my network activities . . . it's becoming terrible expensive over here after THEY decided to turn GerMONEY and especially Berlin into the NO. 1 BIG BUSINESS BULLSHIT THING . . . Well 'n sure THEY decided that the little people have to pay for it all . . . well I'll never give up . . . the indie-home-thing is a solid part of my life and it definitely helps me to survive in this world. —Lord Litter, KFR Germany

Allegany Continued

not stop the troopers' march. As the police moved forward, numerous individuals were picked out for arrest. Among them was Sue Beckhom, CCAC officer and B.A.N.D.I.T.S. member, who was not blocking the police, but merely standing at the side of the road playing her guitar. "We've got to stop the music," she recalls one of the troopers saying.

Finally, as the contingent of police and Siting Commission agents were nearing their destination, masked riders made their appearance from the woods. They proceeded to position their steeds in front of the police, moving forward very slowly. Suddenly a trooper found his foot under one of the animal's

hooves. Night sticks were flourished. Two riders were brought to the ground, while the horses were struck as well. One rider's hand was beaten until he released the reins. Screams of confusion and anger filled the air. Sensing an impending disaster, the officer in charge ordered his men to retreat.

The following day, Governor Cuomo decided that the siting process needed a thorough revision. There have been no more encounters in Allegany County since. However, the problem of where to put nuclear wastes, not to mention the question of whether we should even be making nuclear waste, remains unresolved in New York State and throughout the nation. ■

Michael Mantra Continued

medium. Because it gives people a chance to get on there and say what they gotta say or express their art.

I'm curious to know why you use so many names. Every other album that you produce has a new name.

Well, I didn't anticipate getting into this. My first album *BellBorn* pissed a few people off in the Buddhist community. They went around creating trouble for me and I couldn't get into some key stores. When I came up with the *Elysian Beaches* album it was so completely different than the *BellBorn* thing that I knew music collectors who would hunt out the percussive Bells, I didn't want to disappoint them by having a soft synthesizer thing that was very, very different from the Tibetan Bells. It wound up being a practicality not to have the Michael Mantra name on a whole bunch of different albums, since they were so different musically.

Where does the artist fit in these days? As social commentator, bad boy/bad girl (we've got Madonna as the bad girl), philosopher, clown?

All of the above.

Do you ever think about success? What does it mean to you?

Being able to pay the rent and put food on the table. I think about any time some store doesn't want to pay me, and rent money is due and I don't have it. Yeah, I would like to be successful. But I don't want a Mercedes. I don't want a BMW. I want the practical things like going to an acupuncturist on a regular basis for a tune up. I don't want that fluffy yuppie consumer stuff.

How have you done with your latest album, *Forest on the Mountain Within* by the Flowing Stream Trio?

One distributor picked it up. He took about 30 copies. Another has not responded. I'm going to be making more brain tuning tapes, and more Bhagavad-X things. I'm trying to get the time to make a follow-up of *Elysian Beaches*. I want to move into some industrial rock, maybe some cyberpunk, maybe some industrial rap. Something that says that George Bush is a turkey. Something that deals with homelessness, with ecology. About 80-85 percent of my creative music is satisfied by this music, but I want to be able to do some of these other things.

CONTACT: Kathleen Lawson, 2915 Heidi Dr., San Jose, CA 95132; 408-926-1992. Michael Mantra, Tranquill Technology Music, PO Box 20463, Oakland, CA 94620. ■

Classifieds

Classified ads are \$5.00 (50 words maximum per ad. Ads may be run together if more words are needed). The deadline for the May issue is March 21.

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I am interested in recordings from the King record label which flourished in Cincinnati 30 plus years ago. Any vinyl or recordings especially Cincinnati artists like James Brown, II-Bomb Ferguson, etc. Also any OLD Sun label vinyl or tapes and vinyl from Dead Boys, Lords of New Church. Bootlegs appreciated too. PO Box 3529, Cincinnati, OH 45201.

Record Release Kits \$20.00 each. 350+ labels: radio stations, distributors, review publications, plus instructions, sample return postcards, and recording manufacturers. Specify Blues, Jazz, or Folk Kit. Hard copy also included with phone numbers and wattage. Icebird Records, 5109 Pt. Fosdick Dr. NW, Ste. #E155, Gig Harbor, WA 98335.

DANCING BEAR AUDIO RESEARCH big 10th Anniversary of 60 CYCLE HUM jam in April. North NJ area. Write or call for info. DBAR, PO Box 807, Warwick, NY 10990. (914) 386-9474.

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★	6795 Kindsbach	WITH ALL COVERPICTURES	★
★	West-Germany		★
*****	*****	*****	*****
★	IT055 <u>BRUME/ ELECTROCOAGULATION</u> (France)	C60	★
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★	IT022 <u>CITY OF WORMS/ QUESTER</u> (USA)	C90	★
★	1 Cassette	6 \$	★
*****	*****	*****	*****

Letters

Hello!

It's great to know there's a DIY cassette scene still going!!!! I've been doing 45's as well but they're done off tapes, etc. and still recorded at home! So that's not really a sell-out. We did a single that was recorded in an attic on a tape recorder and that went down quite well, even though a few people wrote and said, "Jesus! It sounds like it was recorded in someone's attic." I'm really into tacky radio shows. We get bad ones here and I'm doing tapes of tacky radio. A friend in Luton released a tape of speeches by their local mayor and bus noises, aircraft noises, cars, etc., and managed to sell nearly 80 copies! Phew!!! I work in a tractor factory and last week we packaged some tractor parts to Utah and this bloke I work with wrote a letter pointing out all the bad things you have to cope with when you have six wives. Here's an interesting thing. THOMAS WILLIAM CRAPPER came from my town! You know him, he ran off to London aged 11 and worked as a sanitary engineer for the king about 100 years ago and he worked his way up until he had his own company and he invented the flushable toilet!!! And all the toilets had "Crapper" embossed on them so people started calling the toilet "the crapper" so the word "Crap" came from there! WOW! You really wanted to know that, true but strange! So every time you flush, think of South Yorkshire! —Shaun, Glut Records, South Yorkshire, England

Dear Bryan—

Vampire Rodents
HJB90

Oooh & the Rotten Kids
Screamin' Popcyes
Civil Allen
Swinehell 45
Carl Hansen
David Johnson
Elvion Shadow
Unpleasant Surprise
Rich Arithmetic
Plateau
Bob Bunc

The New Improved Sock Savages

Terry Eason

John Gray

Reporciorion

Dust That Collects
555

Belinda Subraman
Tom Irwin

Satori Circus

Centos Speed Collision
Bob Zander

Somebody's Daughter
Mindy

The Evolution Control Committee
Thelomonade

Well it's been a long time since I sent you anything for review.... It's good to see somebody still reviews tapes, especially since MRR stopped.

There will be more on the way. I have one more tape done. Had 200 covers made and I screwed up the master tape by recording a song twice. So now side A has 10 minutes of dead air and I wasted 200 covers. Ah... tape biz! At least I didn't screw up a CD or LP. —Craig Blomquist, Cud Brain Tapes, Lindenhurst, IL

It's not hard to understand why a magazine like MRR would choose to discontinue reviewing tapes when people have attitudes like it's okay to "screw up" a tape, but we must make sure the quality of LP's or CD's is top-notch. To be sure, the homemade ethic is part of the charm of independent cassettes. But the homemade ethic does not have to entail laziness and carelessness. I'm sure that a magazine like MRR thinks to itself, "Well, if they don't care enough about their own stuff — why should we?" And, as far as that goes, they're right.

Of course that says nothing about how a magazine which claims to support a movement (the hardcore/punk movement) that has always championed DIY independence can possibly turn its back on the only bastion of musical independence left to the world and still remain true to its ideals. "Oh... the little hometapes might squeal a little bit; but they won't hurt us where it really counts — in the pocketbook." —ed.

Dear Friends,

We recently get mention of your magazine through an information notice from another magazine.

We are operating a radio station specialized in the so called "alternative music," standing for Punk, Hardcore, Industrial, Electro and so on.

RADIO MARABU is a radio station which is a project formed by some European DJ's from other local radio stations from France, Belgium, The Netherlands and of course from Germany. The headquarter of Radio Marabu is based at Germany.

Our aim is to provide the European listeners with an alternative and independent music format.

Radio Marabu now works on two different ways: On one hand we hire airtime at European organizations which manage shortwave transmitters. At the moment we broadcast for some hours on Sunday mornings on different channels on the shortwave bands. Because of the international format of shortwave radio, Marabu broadcasts the particular programmes in different languages like English, German, Dutch, French and Italian.

On the other hand we are working together with other local radio stations all over Europe and some other countries worldwide.

So we are especially looking for radio stations which are interested to broadcast some of the Marabu shows on a regular basis via their own facilities.

Possible you have good contacts to radio stations within your area or can give us contact addresses of stations which might be interested.

I hope you are interested to get in contact with us to exchange general informations about radio and/or the music scene and to help us with the things we mentioned above. Radio Marabu, Postfach 220342, 5600

Wuppertal 22, Germany

Hello Bryan/Gajoob,

I'm the host of a 45 minute weekly radio program on CKUT 90.3 FM in Montreal (Thursdays 7:00 pm). Each week on DROMOSTEXTE, I present spoken word recordings. The material I play ranges from Kathy Acker to TENTATIVELY, a CONVENIENCE, and Ezra Pound to Wanda Coleman. Rant, rap, concrete poetry, and tape/text manipulations all fit somewhere into the show.

I am always looking for new material for the show, and I'd like to invite any of your readers who want a venue for their TEXT-based creations to send along either cassette recordings, LP's, or CD's of their work. I'll present at least portions of all the contributions and will reply to each with a note telling when the material was aired.

The material may be sent to: CKUT-FM, Fortner Anderson-Dromostexte, 3480 McTavish, #B11, Montreal, (Quebec), Canada, H3A 1X9

Hi!

My name is Richard Rouska of Knights Templar International. We have a cassette only label (once a record/CD label). See attached press sheet to see why we have changed our format. Could you reproduce it in your letters page?!

So, here goes.... —ed.

In 1986 ROUSKA RECORDS issued the first Independent CD compilation — 'ZARAH LEANDERS GREATEST HITS. A label sampler. SIXTY FIVE MINUTES OF MUSIC FOR ONLY £7.99.

CONTINUED ON PAGE 2

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